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## BIRLEY PAINTS MEN WHO GUIDE FINANCE

Incisive Portraits of Messrs. Morgan, Mellon, Huntington and Others are Shown at Duveen's

The American man of affairs seen through a pair of keen English eyes, his character analyzed and put down upon canvas—that is what the visitor to the Oswald Birley exhibition at the Duveen Galleries has in store. It is an exhibition to which brains may be brought, brains for the understanding of brains. Rarely has so satisfying a display of portraits been seen in New York.

Mr. Birley belongs with those who paint faithful portraits—faithful and likable representations of his sitters. He does not belong with the portrait-caricaturists, those who in the effort to attain strength and characterization overexaggerate certain easily recognized traits; distinctly he does not belong to the swashbuckler school. Nor does he belong with the decorative portraitists, who subordinate all else to the achieving of effects of design and color.

It cannot be said, either, that Mr. Birley is a painter of fair women. Although there are some lovely portraits of women in the exhibition, for the most part one passes them by and prefers to contemplate his revelations of men. He paints elderly women vastly better than he paints young ones. His presentation of Mrs. Henry E. Huntington is on the same plane as his men.

The portrait of Andrew W. Mellon is representative of Mr. Birley's work. The slim and nervously taut figure of the Secretary of the Treasury is presented in semi-profile, seated; from beneath shaggy brows a pair of practical and coldly reflective eyes look out. One feels that here is a man of such insight and perfectly balanced mentality that anything is safe which falls to his direction. Then there are Samuel M. Vaulain, head of the Baldwin Locomotive Works, an aged subject, with rugged strength and practical, projecting intellect; Edward T. Stotesbury, quiet thinker and keen man of affairs; and John Pierpont Morgan, difficult to paint, secretive and with an overpowering velocity of initiative.

The portrait of Henry E. Huntington is a masterpiece of character delineation. The artist has portrayed a keen man of finance who yet possesses as one of his major traits a passionate appreciation of the aesthetic; you see here the man who could strive to make money in order that he could spend millions on millions for paintings and rare books. Mr. Birley's picture in this instance is an historical document for which the nation is deeply indebted. And as its pendant is the portrait of Mrs. Huntington, attired all in black, with large eyes that placidly look through the beholder from their place of vantage behind big horn-rimmed spectacles—a woman of great power of mind, of insight and of character.

Among the women's portraits, the one of Clare Sheridan, English sculptor and writer, must be especially mentioned; it has beauty as a work of art. Another, of the artist's wife, is very charming, as is also that of Lady Lavery. Altogether thirty-five portraits are shown. The exhibition will last until April 3. —P. B.

## Oxford Bans Early Victorian Art

LONDON—One would not have thought the period round about 1840 particularly shocking, yet the proctors at Oxford University have caused an exhibition of pictures, statuary and other works of art belonging to that era to be closed as undesirable. The exhibits had been contributed by the inns and manor houses of Oxfordshire to illustrate the social life of the epoch. Considerable indignation is expressed in undergraduate circles.

## Pittsburgher Buys a Duve-neck

The Macbeth Gallery has sold from the Duve-neck exhibition which closed this week, one of the few pictures that were for sale, "Italian Boy," which goes to a Pittsburgh collector. It is a very fine example of the master's best period.

## Wayman Adams Portrays Sargent

CHICAGO—Carl Bohnen has made a rapid sketch portrait of Wayman Adams, who has just painted a portrait of John Singer Sargent.

## An English Painter's Portrait of an English Sculptress



PORTRAIT OF CLARE SHERIDAN

By OSWALD BIRLEY

In the artist's exhibition of thirty-five portraits at the Duveen Galleries

## FEW OUTSTANDING WORKS AT ACADEMY

Chief Prizes at Ninety-ninth Annual Go to Lathrop, Chapman, Addams, Dickinson and Roth

For its ninety-ninth annual exhibition, which was opened with the Varnishing Day reception in the Fine Arts Building yesterday afternoon, the National Academy of Design has hung and placed 386 pictures and sculptures, of which 221 are by non-members.

The general effect of the show is of an agreeable brightness of color and subject with very few outstanding works. In fact, the only unusual features are a portrait of Mrs. Homer Saint-Gaudens by Horatio Walker and a solitary lithograph by Joseph Pennell hanging in the Academy room, the one black-and-white in the show. The hanging of oils in the Academy room marks the return to an old custom, and while these paintings unquestionably give the room a gayer appearance, it is open to question if the change is worth while.

Less distinction than usual is to be noted in the nine prize-winners except in the case of W. L. Lathrop's "The Jericho Road," which won the Altman \$1,000 prize. This is an autumn scene with more than a note of pointillism in it, lovely in color and mood. The second Altman prize of \$500 was awarded to "In the Redwoods" by Charles S. Chapman, one of his familiar wood interiors applied to the monsters of California's forests, the huge towering bulk of the trees being admirably suggested.

The Clarke \$300 prize goes to Clifford Addams for his Whistlerian figure study "At Play"; the first Hallgarten to Sidney E. Dickinson for a portrait of a young woman called "Amy," in which the medium is very insistent; the second Hallgarten to Douglass Parshall for "The Great Surge," rocky islets thrust above water by in-rolling ocean waves, and the third Hallgarten to Dorothy Ochtman for a still-life called "An Old Brass Kettle." Last of the painting awards, the Maynard \$100 prize goes to a portrait of a man in fencing costume by August Franzen.

For sculpture F. G. R. Roth took the Ellin P. Speyer memorial prize of \$300 with "The Red Cross Dog" while the Saltus medal for merit fell to Laura Gardin Fraser for her group of five medals of animal subjects, conspicuous for their technical skill and for the manner in which Mrs. Fraser has fitted her designs within the space available.

As usual the Vanderbilt gallery is hung with the best of the paintings, the ten sculptures here being inconspicuous owing to their small size. The place of honor is given to Cameron Burnside's "The Toilet of Venus," a decorative work in flat tones, the composition of which is its most admirable feature. Wayman Adams, however, has made the real place of honor in the room with his full-length figure of a very stately woman in "The Old-Fashioned Dress," which has a distinction not often seen in his work and which he almost equals in his portrait of Hayley Lever.

Landscapes include the "Twinkling Leaves" by Mary N. MacCord, the "Chicken Run" by Ernest Lawson, "Road to the Sea" by Tom P. Barnett, "Nocturne" by Gregory Smith, "Goodwin's Ridge" by Emil Carlsen, and "The Mares-Tail Sky" by Childe Hassam.

Among the flower studies is an exquisite little "Peonies" by Helen M. Turner and a gravely lovely "Blue and Gold" by Florence W. Gotthold. Harry W. Watrous shows a still-life even more remarkably faithful to its originals than anything he has done before.

In the center gallery are two of Miss Eberle's small sculptures. The painted plaster in which they are done adds much to their charm and humor.

Also in this room are shown Nat Little's decorative painting, "Spring"; Charles P. Gruppe's "Pasture Brook"; William A. Coffin's "Summer Evening, Riverside Drive," Harry F. Waltman's "Day in February," DeWitt M. Lockman's portrait of a young woman in furs and green and yellow against a deep blue background, Gertrude Fiske's "The Model," completely dressed this time, and Theodore Van Soelen's "Branding," a large and realistic Western composition. Henry B. Snell's "The Rum Runner" shows the running sloop but there are no signs of rum.

There are fifteen small sculptures in the South Gallery, of which the "Triumph of Salome" is the most striking. (Continued on page 7)

## "EXHIBIT ABROAD," SAYS VALENTINER

International Art Expert Gives a List of American Artists for a Rotary Show in Europe

A rotary exhibition in Europe of the work of the most typical of American artists, covering a period of about seventy years and including men of the present day, is suggested by Dr. William R. Valentiner. That Americans should exhibit in Europe to a greater extent than they do has often been said, but Dr. Valentiner, who has just returned from Berlin, specifies some of the painters and sculptors who should be represented.

At the Möller Gallery in Berlin this spring will be shown etchings and drawings by living American artists, including Arthur B. Davies and Rockwell Kent. Dr. Valentiner would have for a rotary show paintings by these men and also by Inness, Fuller, Martin, Thayer, Homer (especially) Wyant, Blakelock, Twachtman, Childe Hassam, John Marin and Marsden Hartley, and sculpture by Augustus Saint-Gaudens, Chester Beach, George Grey Barnard, Paul Maniship, Harriet Frishmuth and others.

"A number of other artists, both painters and sculptors, should be included in the rotary display," said Dr. Valentiner at the Ritz-Carlton. "The names that I have mentioned are those which occurred to me at first, but if I were to write out a list carefully it would be much longer. The important thing is that Americans should exhibit their work abroad. An occasional show at a Paris gallery, or even representation in the Venice or Rome biennials is not enough. Every great city in Europe (Continued on page 3)

## GERMAN FINED FOR REFORM DRAWINGS

George Gross, Painter, and Publishers of "Ecce Homo" Series Assessed 500 Gold Marks Each

BERLIN—The prosecution of the painter George Gross and the publishers of his series of drawings entitled "Ecce Homo" resulted in the imposition of a fine of 500 gold marks each on the three defendants. The drawings were ordered withdrawn from public view.

The sentence was imposed in spite of extremely favorable declarations by experts and Gross' own solemn statement, that he had never had any frivolous or licentious intention, but that his sincere desire was to ameliorate the injustices of society through showing to his contemporaries the prevailing political conditions. —F. T.

## Stolen Cross Must Be Restored

GLASGOW—Six years ago there disappeared from the Church of St. Anastasia at Borgocollegato in Italy a XIVth century Byzantine cross, reputed to be worth a quarter of a million pounds sterling. Attention was drawn some time ago to the presence of this treasure in the window of a curio dealer in Glasgow, with the result that the Italian consul took action. It has now been decided in the courts that the cross belongs to the church and it will accordingly be returned.

## Raymond Duncan's Picture Cut

PARIS—Raymond Duncan, the American artist, is again having trouble. Last year the police prefect ordered his painting "Maternity" removed from an exhibition. This year his picture "The Flesh," on display at the Independents' show, was slashed in two places with a penknife.

## ARTISTS IN LONDON DECORATE A STREET

Artistic Signs and Color Schemes to Be Carried Out in Kensington by Rowley and Chase

LONDON—A. J. Rowley, the artist in intarsia whose pictures are creating a new departure in decoration, is responsible for an interesting development in street adornment. Church Street, Kensington, in which his gallery is situated, is to have its shops, so far as their owners agree, decorated in accordance with their purposes.

The stationer will have his sign painted in honor of the quill, while the dressmaker will display a sign founded on scissors and needle and so forth. Bright colors will be exploited in the exterior decoration of each shop, the finest of lettering will be used for their names and descriptions, and in some cases the shops themselves are to be rebuilt in order to form a more beautiful whole.

A. A. Chase, the painter, is devising color schemes to suit the various factors in the scheme. —L. G. S.

## A Rosmaritin Stolen in Russia

PETROGRAD—A canvas by the painter Rosmaritin has disappeared from an auction room. The theft has just been disclosed. Probably the picture, which has a value of about 40,000 gold rubles, has already been sold abroad.

## W. S. Coffin a Museum Trustee

At a recent meeting of the trustees of the Metropolitan Museum William Sloane Coffin, of the firm of W. & J. Sloane, was elected a trustee of the class of 1926 to fill the unexpired term of the late Charles D. Norton.



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clude Work by Famous ArtistsThe group of seventeen French, Italian,  
English and American paintings assem-  
bled in the Scott & Fowles Galleries at  
present comprise the most distinguished  
show of modern art that New York has  
seen in a long time. Practically every  
one of the works shown can be safely  
classed as one of the masterpieces of the  
man who painted it.Certainly this may be said of Manet's  
portrait of Antonin Proust, recently ac-  
quired by Edward D. Libbey of Toledo  
to present to the Museum of that city;  
of Whistler's "Cremorne No. 1," love-  
liest of all the canvases he painted with  
this kind of a subject, and of Augustus  
John's famous portrait of Mme. Suggia  
which created a sensation in London  
last summer.All the elements entertaining into great  
portrait painting are to be found in  
John's canvas. The uncannily correct  
pose of the body, the foot, the tilt  
of the head, its modeling—all are  
superb, as are the sweep and color of  
the gorgeous red velvet gown, and, most  
difficult of all, the precise positions of  
the bowing and stopping hands. Aug-  
ustus John has done many fine things  
but nothing reaching quite to such  
heights of really great portraiture as in  
this likeness of Mme. Suggia. No less  
fine, though in a less apparent way, is  
the delicate likeness of Elizabeth Scriven  
Clark which he painted here last year,  
the bolder aspect of his art being shown  
in the figure group, "The Canadians,"  
and in the head of Colonel Lawrence,  
the famous English soldier-Arabist.It is a long time since four canvases  
by Mancini have been shown together  
here and in this group the spectator sees  
the brilliancy of this most brilliant of  
painters reflected in the self-portrait and  
in the "Italian Girl," the "Child's Head"  
showing the keenness of his observation  
and his wonderful skill in modeling.  
Orpen's "Mendicant" is a pure academic  
work done with extraordinary bravura  
and the "Man's Head" by Gauguin shows  
how much this painter was influenced  
by the XIXth century French masters  
in the beginning of his career and, also,  
how much better he modeled and painted  
in his pre-Tahitian days.Charles Conder's "Brighton" and  
Boudin's "Environs de Brest" have the  
merit of the unconventional as coming  
from these men, neither representing  
them in their most "popular" phase. In  
his "Fireworks" Daumier shows his keen  
interest in human nature for the chief  
note is the upturned, wide-eyed faces  
of the spectators, the shooting rockets  
being of secondary importance. In its  
painting this work is Daumier at his  
very best.The one Degas in the show, "Sur le  
Bateau," is one of the real gems of the  
collection, a picture that quite over-  
shadows even the best of his ballet  
scenes. The backs of the three very  
modish women are extraordinarily ex-  
pressive of their characters as are their  
arms and the positions of their heads  
beneath their very chic hats. This is  
such a Degas as never has been seen in  
New York before, carrying the mood ofhis fashionable race-track scenes up to  
a high pitch.Aside from Whistler the only Ameri-  
cans in the show are Arthur B. Davies,  
with his Carnegie gold medal winner,  
"Afterthoughts of Earth," and Sar-  
gent's "The Cigarette," a broadly painted  
study of a woman smoking that is full  
of charm but by no means his best work.

## Symons, Foster and Schofield

Five canvases each by Gardner Symons,  
Ben Foster and W. Elmer Schofield  
are on view in the Howard Young  
Galleries until the end of March. The  
three groups pretty much represent about  
the last word in American landscape  
painting of today.Four of Symons' canvases are in his  
very familiar vein of valley, winding  
stream and hillsides with one called  
"Haunted House" to give a note of va-  
riety and the unexpected to his work.  
The Schofields are all Cornish scenes, its  
rocky coast and rolling surf. The sea-  
edge "Cliff Farm," and "Pengrennow  
Farm," with the blue of the ocean the  
secondary element in the peaceful vistas  
of farmhouses, hedges and fields, are  
seen under such a blaze of sunlight as is  
more familiar in Cornwall than else-  
where in the British Isles.The strongly marked mannerisms of  
these two painters appear to be change-  
less.In the five canvases by Ben Foster,  
the exquisite scene of a pond with water  
lilies "In Maine" is world's away, both  
in technique and mood, from either the  
tender symphony in grey and green called  
"Across the Dunes," or the grave subti-  
lities of "Gray Day in the Garden." For  
variety of subject, mood and ap-  
proach to his problem Mr. Foster is  
easily the star in this little group.

## Maynard Dixon at Macbeth's

Maynard Dixon's paintings from Tu-  
sayan, on exhibition in the Macbeth  
Galleries until April 7, are from no  
strange country in spite of the name,  
which is an ancient one for the province  
where the familiar Hopi Indians dwell.  
Once again he shows one of those mon-  
strous piles of rock rising sheer from  
the desert land in "The Grim Wall,"  
and depicts the ruin of an ancient village  
in the "End House of Walpi."Such a night scene as only he seems to  
have the courage and originality to paint  
is the "Winter Moon" with its strange  
cloud form and stranger light, and the  
limitless desert land is shown in the  
lovely "Edge of Autumn" with its Hopi  
children driving sheep, and in "The  
Golden Range" is a souvenir of the era  
when California was still a cattle country.There are two Indian groups with  
aborigines such as only Dixon paints  
nowadays, the "Tradition" and "Witch"  
of Sikyatki, both marked by something  
more than their decorative qualities, this  
being their very human suggestion both  
in the standing figure of the legend teller  
and the expression of subtle power on  
the face of the squaw witch doctor. The  
two studies for "Migration" possibly are  
intended for a mural painting picturing  
the Hopi Indians on the move to a new  
land.

## Introducing Benito

The portraits and drawings by E. G.  
Benito on view at the Wildenstein Gal-  
leries introduces to New York a Span-  
iard who lives in the smart world of  
Paris and who has become, like not a  
few of his compatriots, quite as French  
as any contemporary Parisian can well be.The Parisian note is struck in the  
brutally realistic portrait of the very  
effeminate Maurice Rostand and in the  
affected naiveté of his pictures of black  
kittens with green eyes and in "The Bal-  
cony—Spain" which may be intended as  
a burlesque of Goya. Doubtless the real  
Benito, who has been in this city for a  
few months, is better represented by his  
dashing portrait of the King of Spainin polo clothes on a piebald pony and by  
those of Mlle. Jeanne Laurent with her  
white mantilla draped over an enormous  
comb, and also by a portrait of his wife.His one American sitter, thus far,  
has been Miss Natica Nast, in the por-  
trait of whom Benito shows his im-  
peccable skill in representing luxurious  
dress stuffs and reveals his weakness in  
letting his flesh remain paint that is not  
over well modeled in the case of the  
arms. He calls his drawings "Arrange-  
ments in White and Gold" and the best  
that can be said for them is that they  
have a mild decorative charm.

## Burchfield's Water Colors

Charles Burchfield is showing water  
colors at the Montross Galleries which  
are by far the biggest things he has done.  
These are the pictures which were ex-  
hibited in London last year and were no-  
ticed decidedly and favorably in the press.London naturally said, "This is Amer-  
ica." American will say, "This is imagi-  
nation." The remarkable part is that  
both statements are true. His "Spring  
Rain," "Noonday Heat," and "The Visit"  
could have been painted only by one who  
knew the Middle Western small town in  
its worst form, and yet his pictures are  
things of beauty. He does not idealize  
—if anything he intensifies desolation and  
dreariness.Horses appear in many of his pictures  
but they seem to be of two distinct  
breeds. There are the ordinary work  
horses waiting with a sledge in the snow,  
or the decrepit specimen in "Skeletons."  
Then there are the splendid creatures in  
"October" and in "Horses in March,"  
horses so full of energy and strength  
that they seem to have galloped out of  
some Norse legend. Burchfield's color,  
when he turns from white gray, is vivid  
and rich, while many of his pictures seem  
actually to be in oil. The display lasts  
until April 5.

## Ekegardh of Sweden

Hans Ekegardh, whose pictures are  
shown at the Dudensing Galleries, is a  
well known Swedish painter whose art  
has been molded in France. His paint-  
ings are mainly of Paris, Stockholm and  
Spain, with a few able figure composi-  
tions of nudes carried only through the  
stage of arrangement and then left as  
so many notes on rhythm and form.In "Tossa, Espagne," "Le Pont, Saint-  
Antonin," and "Les Courses d'Auteuil"  
he derives much from the Post-Impres-  
sionists, but gives his pictures atmos-  
phere. With atmosphere, an emotional  
quality enters in. Ekegardh's paintings  
have a charm that is by no means super-  
ficial; there is real lightness of spirit  
and a response to the gracious aspect  
of the blending of city and country in  
such a subject as "Paysage de Boulogne."The Stockholm subjects include a  
white-sailed boat that glides through the  
city canals, a picture which shows a  
command of painting, and affords inter-  
esting passages of gray and green. These  
pictures strike a very personal note and  
are distinctly worth seeingThe  
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## A Raeburn Discovered in America



ARCHIBALD ROBERTSON

By SIR HENRY RAEBURN

In the year 1791, at the invitation of Dr. Kemp, of Columbia College, a Scotch artist named Archibald Robertson came to America where he painted a portrait of Washington after life for Lord Buchan. Robertson subsequently became one of the founders of the American Academy of Fine Arts in New York. In 1821 he paid a visit to his family in Edinburgh and renewed his acquaintance with Sir Henry Raeburn, whose fellow-student he had been between 1782-1788 (see Dunlap's History of Arts and Designs). It was then (1821) that Raeburn painted Robertson's portrait; he returned shortly afterwards to the States with the picture and lived and died in New York (1825).

His son, Alexander Hamilton Robert-

son, born in New York in 1797, inherited his father's portrait. After his death (1846) it passed to his widow, who had been Angelina B. Vail. She married again in 1850 a widower, Abraham Wing, of Glens Falls. After her death, 1853, Wing inherited the portrait and after his death it passed to his daughter, Ellen, by his first wife, Abigail Barnard. Ellen Wing married Tracy Taylor, of Troy, N. Y., in 1851. Since then this portrait has been in the possession of the family and after the death of the last member was sold to settle the estate. It has never been exhibited. The well-known English art expert and critic for the *Times* certified it and expressed his admiration for it. It is now in the possession of the Bower Galleries, 121 East 57th St.

## ACADEMY REJECTS 'EVOLUTION' STATUE

"The Chrysalis," by Carl E. Akeley, Sculptor and Naturalist, His First Work to be Turned Down

"The Chrysalis," Carl E. Akeley's bronze on man's evolution, was rejected for exhibition by the National Academy of Design. It has been proposed to place the statue on exhibition in a Fifth Ave. store window.

The statue, about two feet high, portrays in symbolism the theory of man's descent from the ape. The bronze was rejected shortly after the Rev. Dr. John Roach Straton made a pulpit attack on the American Museum of Natural History and Henry Fairfield Osborn, its president, because of the Museum's Age of Man exhibit.

Mr. Akeley has often exhibited at the Academy and this is the first time that a work by him has been rejected. The bronze shows a man's torso emerging from the form of a gorilla, the animal's form sloughing off to one side.

Mr. Akeley is known principally for his sculptures of animal forms. He is connected with the Museum of Natural History as a taxidermist and naturalist, and he is represented by work there and also in the Brooklyn Museum. He said in explanation of his statue that he did not intend that it should be regarded as an exact representation of evolution. No one can assume the gorilla is man's ancestor, he explained, but there is an undoubted relationship and they had a common ancestor which has not been determined.

## SOVIET TAKES OVER ANOTHER MUSEUM

Schuwloff Gallery in Petrograd, With 200 Paintings, Is Now Public—A Tintoretto Found

PETROGRAD—The Schuwloff Museum, which was known as one of the finest private collections in Petrograd, has been transformed into a public gallery. The splendid rooms, adorned with beautiful furniture, Italian and French faience, enameled works and examples of the silversmith's craft, give the right frame for a valuable collection of 200 pictures.

Among the paintings are works by Lewitzkij, Borowikowskij and Rokotoff, Russians, and also by Greuze, Lampi, Vigie Le Brun, Delaroche, Cosway, Krüger, Daffinger and others.

The portrait of Vincenzo Capello, admiral of the republic of Venice, by Tintoretto, was discovered in the Stroganoff collection in Petrograd. The picture was known through copies, while the original was brought to light through the thorough inventory of private galleries by the Soviet government. The canvas is a very fine example of the master's art.

—F. T.

## Roerich Museum to Open

The Master Institute of United Arts and Corona Mundi will open a Roerich Museum at 310 Riverside Drive on the afternoon of March 24. The Museum will be devoted to the works of Nicholas Roerich, founder of the Master Institute, who is now in the Orient. It will be open to the public on Sundays and holidays from 10 to 5.

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## TWO RARE PICTURES FOR METROPOLITAN

Work by Fra Angelico and One Signed "H. H.," a Masterpiece Evidently Flemish, on View

The most important objects now on view in the recent accessions room of the Metropolitan Museum are two small paintings, one by Fra Angelico and the other by an unknown artist of the German school.

The German work, a portrait of a man, bears the signature H. H. and the date 1491 in the upper right corner. Although the initials suggest Holbein, the character of the work is entirely different, and the younger Holbein was not yet born at that time. The picture, which is in oil on a linden panel, was formerly in the Frizzoni collection, Bergamo, and the Nardus collection, Suresnes, and was No. 13 in the Château de Nijenrode sale, Amsterdam, 1923. Its masterful realism suggests both Giorgione and Dürer, who followed soon after. For the sources of its style one must go to Flemish art in which a Franconian influence prevails.

The other painting is by Fra Angelico and is the third by him to join the Museum's collections. This comes from an old Italian family and has never been seen by experts before so that there is no mention of it on any work on the artist. It has now been pronounced an exceptionally fine example of his work and is important in showing his progress toward naturalism. The subject is the Nativity and it is painted in tempera on wood.

In a large group of Greek and Roman bronzes now in the recent accessions room there is a head, slightly under life-size, of a prince of the Julio-Claudian house, probably the Emperor Caligula. There are also statuettes and a number of utilitarian objects of great beauty. A large cauldron has an especially fine patina, and other objects include bowls, jugs, a mirror, a shovel and other utilitarian things.

By the bequest of Mrs. Anne D. Thomson, who died in Paris last May, the following objects were left to the Museum and are now on view: a collection of twenty-six Renaissance medals, a painting by Fantin-Latour and one by Walter Gay, drawings by an artist of the school of Ghirlandaio, a French portrait probably by Clouet, and drawings by Watteau, Hubert Robert, Downman and Vibert.

Recent additions to the print department, arranged for a time in the recent accessions room, include the work of Matisse, Lyonel Feininger and Adolph Schinnerer. Other contemporary works are the head of a child in marble by Victor Salvatore, given by George D. Platt, and a glazed terra-cotta of a Chinese man and woman by an American artist, Benvenuto Busan, presented by George D. Blumenthal.

## "Exhibit Abroad"—Valentiner [Concluded from page 1]

should know that real art is being produced in the United States.

"Whistler and Sargent are now about the only American artists known in Europe, and while the work of both is very fine it is not so typically American as that of several I have mentioned. It is the imaginative quality in the pictures of Homer, Ryder, Fuller and Davies that makes it particularly desirable that their paintings should be known to Europeans. Americans are thought to be so material-minded, so unimaginative, that these men, who express in an abstract way the emotional qualities which are so generally repressed in American life would convince foreigners that art of a high quality flourishes in the American atmosphere."

After cataloguing the art works of Clarence R. Mackay, Dr. Valentiner will go to Detroit, where he is acting in an advisory capacity for the Institute of Arts.

## DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

## A Prince of Rome



BUST—PROBABLY OF CALIGULA  
This portrait bust in bronze, slightly under life-size, is shown among the recent accessions of the Metropolitan Museum. It is labeled as a portrait of a "Prince of the Julio-Claudian House," but bears a remarkable resemblance to other portraits of the famous emperor, one of which is in the Museum's collections.

## COSTIGAN AND DESCH WIN \$1,000 PRIZES

Former is Awarded the Shaw Purchase, Desch, the Members' Purchase, at the Salmagundi Club

The Samuel T. Shaw purchase prize of \$1,000 was awarded to John E. Costigan in the annual show of the Salmagundi Club for his picture entitled "Interior with Figures." Mr. Shaw makes his own selection for this prize. At the last thumb-box display Mr. Costigan won the Vezin prize of \$200.

The members' purchase prize, also of \$1,000, contributed by members for the purchase of a painting to become part of the club's permanent collection, went to Frank H. Desch for "La Robe de Boudoir." This prize is awarded to one of five pictures chosen by a jury of artists as worthy of consideration, and the final selection is made by a popular vote of all the members.

The Joseph S. Isidor prize of \$100 for the best figure painting went to William V. Cahill for his picture entitled "The Window by the Sea."

The present exhibition is the largest in the history of the club. It is naturally an exhibition of uneven merit where every artist member is allowed to send, but there are many things to see of sterling quality. The show is open until the 28th.

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## SHAW OPPOSES TAX ON ARTIST'S INCOME

Author Supports Dulac's Contention—Such Incomes Are Not Regular as Are Those in Business

LONDON—Edmund Dulac in his protests against the taxation of the artist's income on identical lines with that of the commercial individual, has received the support of George Bernard Shaw, who declares it to be altogether indefensible that the earnings of those who gain their living in art, whether it be that of the brush or the pen, should be taxed as if these represented a consistent and regular income.

According to Mr. Shaw, the lump sums that accrue to an author or artist are by no means the product of the single year in which they are paid, but rather stand as the result of many years' endeavors and should be regarded in the light of capital. It is only the interest on that capital that should be subject to taxation.

When one considers that the creative genius, no matter in what medium he may express himself, may secure in one year a return subject to a severe super-tax and in several successive years may reach only a level which is well below that line, it is obviously absurd that he should be mulcted of a large fraction of that one year's income in the same way that yearly recurring profits are taxed in the case of a business man.

Dulac's proposition is that artists should be exempted from paying income tax on any production which, being once disposed of, ceases to bring in any further profit. The idea, which, when first suggested, was scouted as being quite impractical, is now gaining solid support in many influential quarters.

—L. G.-S.

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### MANY FINE OBJECTS IN HALFORD SALE

Barry's Bronze "La Guerre,"  
Rare Tapestries and Chinese  
Throne Carpets Among Exhibits

The art properties of Julian A. Halford now on exhibition in Clarke's Galleries, No. 42 East 58th St., comprise one of the most varied and interesting collections of household furnishings and adornments shown in this city for public sale in recent years. The range of periods covered by the furniture, china, tapestries and textiles is from the XVIIth to the late XVIIIth centuries.

Exhibits range all the way from the bronze group by Barry, "La Guerre," a reproduction of one of his four famous stone sculptures for the Louvre, to a rose point bedspread once owned by Queen Anne and the rare group of XIXth century American ship models of the clipper type. The Barry bronze has the distinction of coming from the personal collection of Barbedienne, who cast all of Barry's bronzes.

Among other exhibits are two rare Chinese velvet throne carpets of the Chien Lung period and a tapestry woven at Ferrara in the XVIth century that was shown for several years in the Boston Art Museum. Since there are over 800 items in the handsome catalogue of the collection it is not possible here to do more than mention the various classes of objects, for the Halford art properties actually comprise a dozen or more collections.

The furniture includes unique oak cupboards of the XVIth century, bookcases and secretaries of the Queen Anne period, and XVIIth century dressers and walnut benches, while the famous English cabinet makers of the XVIIth century are represented by scores of pieces ranging from tables and chairs to pole screens, sofas and ornate bookcases and secretaries, the Adam style also being in evidence in some fine examples.

Ship-model collectors will rejoice at the group of American clippers and the foreign models, the Currier & Ives prints of clipper ships also coming within this same field of enthusiasm. Many English and American sporting prints are here, and engravings, mezzotints and color prints, not a few being after Wheatley.

Mr. Halford specialized in XVIIIth century English china, the range and variety of his collection being as extraordinary as the beauty and the quality of the individual pieces. He has pieces of Bow, Chelsea, Bristol, Worcester, Derby and Rockingham vases and figures; a notable Lowestoft dinner service of fifty-three pieces, Wedgwood plaques and figures, Turnerware, and a very handsome steel vase, and sets of Worcester, Spode, Wedgwood, Salopian and Davenport for breakfast and luncheon usage.

The collection will remain on exhibition in its entirety until the afternoon of March 25, when its sale at auction will begin. On the succeeding afternoons, from March 26 to 29 inclusive, the remainder of the collection will be dispersed, each of the sessions beginning at 2:30 P. M.

#### Sotheby's Have a Sale of Fans

LONDON—Sotheby's are holding a sale of the collection of fans formed by Kate Terry, the sister of the famous actress, Ellen Terry. A large proportion of the fans belong to the post-Revolutionary period, when aristocratic refugees from France fled to England bringing with them treasures such as jewels and fans, with which they proceeded to part. Georgian fans decorated with panels, depicting religious subjects, and Louis XV fans adorned with classical scenes are well represented.

#### Roerich Buys an Indian Picture

Nicholas Roerich, Russian painter now in India, purchased at Calcutta a painting entitled "After the Bath," by K. N. Mazundar. The artist is a follower of Dr. Abanindra Nath Tagore, head of the new school of Indian painting.

### New York Auction Sales AMERICAN ART GALLERIES

(Madison Avenue, 56th to 57th Street)  
March 25, 26 and 27, evenings—The collection of Herbert Rothchild, San Francisco; the estate of James A. Garland, Boston; the late Julian LeRoy White, Baltimore, and others, comprising Whistlers, among them "The Beggar," "The Fruit Stall" and "Little Venice." Also French and English color prints.

April 10, 11 and 12, afternoons—The Bengali collection of sumptuous velvets, rich embroideries, cloth-of-gold brocades, and brocatelles, Italian, Spanish, French and English of the XVI, XVII and XVIII centuries, thirty Gothic and Renaissance tapestries, including six in gold and silver, and a royal palace needlework suite. On view from April 5.

April 9 and 10, afternoons and evenings, April 11, afternoon—The William Gates collection of manuscripts, documents and printed literature relating to Mexico and Central America. On view from April 5.

ANDERSON GALLERIES  
(Park Avenue and 59th Street)  
March 21 and 22, afternoons—Heirlooms and collection of Cornelia S. B. Miller, part 11. On view from March 16.

March 24, afternoon and evening—Part of the library of the late Charles H. Marshall, including ornithological and far East works.

March 25, afternoon and evening—First editions of Charles Dickens collected by Mrs. K. E. Mygatt.

March 26 and 27, evening—Ancient and modern maritime art from the collection of Charles T. Chapman, N. A., with examples of his work. On view March 22.

CLARKE'S ART AUCTION ROOMS  
(42 East 58th Street)  
March 25 to 29, afternoons—English objects of art ranging from XVI century to XVIII century, the property of Julian Halford, Esq.; furniture, porcelain, tapestries, lace, etc., and a Barry bronze, "La Guerre," formerly the property of Portugal's president. On view from March 20.

METROPOLITAN ART ROOMS  
(45-47 West 57th Street)  
March 27 and 28, evenings—Choice private library of finely bound standard and rare sets, rare editions, extra-illustrated works, etc., and autographs of celebrities and choice proofs original etchings. On view March 24.

SILO'S AUCTION ROOMS  
March 21 and 22, afternoons—Oil paintings and water colors from the estate of the late Henry Lowry, and from other estates and private owners. On view March 17.

WALPOLE GALLERIES  
(12 West 48th Street)  
March 25, morning—Rare books, the property of the late Mr. Aldridge, president of the American Thermostat Society, Newark; Mrs. Aimee La Farge Heims, Mrs. J. Kilbourne Hayward and others.

March 31, morning and afternoon—Objects of art sold to close an estate, including rugs, fans, necklaces of Russian jade and topaz, Chinese pottery, etc.

### New York Auction Record

CHINESE COLLECTION  
Anderson Galleries, March 10 and 11—Chinese snuff bottles, vases, screens and other ornaments in jade, etc., gathered in Hong Kong, China. Total, \$11,565.50. The more important items:

535—Rock crystal ball; Paul Herzog....\$190  
542—Rose quartz vase; Mrs. J. Kenah....\$240  
543—Agate pagoda; Mrs. J. Kenah....\$600  
632—Statuette; R. N. Moore....\$825  
633—Statuette; R. N. Moore....\$850

MRS. CLOPTON'S COLLECTION  
Anderson Galleries, March 11—From the collection of paintings of Mrs. Louise E. C. Clifton. Total, \$13,637.50. The more important items:

19—"Moonlight Scene," by François C. Cachoud; W. J. Moran....\$220  
46—"Idyll and Reality," by Gabriel Max; Henry Schulthers....\$3,600  
47—"The End of the Chase," by Friedrich Otto Gebler; Henry Schulthers....\$350  
50—"Hazy Summer Afternoon," by Inness; Metropolitan Galleries....\$625  
70—"Solitude," by X. A. Lenoir; John Levy Galleries....\$270  
84—"Portrait Group," by Egon H. Van Der Neer; Dr. C. A. Kern....\$430  
106—"Dutch Scene," by Frederick H. Mans; A. Olivetti & Co....\$325  
116-119—"Spring," "Summer," "Autumn," "Winter," by Philippe Mercier; Kennedy & Co....\$800

CHARLES B. EDDY'S LIBRARY  
American Art Association, March 17 and 18—Reproductions of drawings by old masters, from the art reference library of Charles B. Eddy. Total, \$8,321. Among the more important items:

98—"Oriental Scenery," by William and Thomas Daniell; Dawson Book Shop....\$200  
102—"Album Comique," by C. Daumier; E. Weyhe....\$100  
107—"La Caricature," by Daumier; E. Weyhe....\$180  
121—"Drawings by the Old Masters," Gallery Uffizi; F. B. Newmann....\$140  
129—"Drawings by Degas," E. Weyhe....\$100  
131—"Drawings by Durer," by Frederick Lippmann; Mr. Rheinhardt....\$282.50  
137—"Drawings by Rembrandt," E. Weyhe....\$230  
224—"A Selection of Picturesque Views in Paris," by Thomas Girtin; M. Sloag....\$90  
269—"Japanese Art," (The Kokka); E. Weyhe....\$200  
261—"Japanese Art," by Shichi Tajima; E. Weyhe....\$135  
322—"Mohammedan Art," by F. Sarre and F. R. Martini; E. Weyhe....\$137.50  
Sloag....\$165  
433—"Textiles," by Raymond Cox; M. Sloag....\$165

### MUSEUM STUDIES CHEMISTRY OF ART

Fogg Gallery at Harvard University Would Learn Why Many Modern Paintings Deteriorate

CAMBRIDGE, Mass.—Experiments are being conducted by the Fogg Art Museum of Harvard University to determine why many modern paintings deteriorate while the works of old masters are unaffected by time. This is in line with the recent announcement by the university that the Museum will be used as a laboratory "for the study of art specimens much as an ordinary laboratory is given over to the study of natural science."

E. W. Forbes, director of the Museum, says that the paintings of some of our modern artists may not last more than fifty years because of the use of inferior canvas or pigments. Several years ago this was realized and much research work has been spent in this country and in Europe in an effort to find a remedy. Many paintings show signs of deterioration after fifteen or twenty years. This is due to inferior canvas or paints, or premature or improper varnishing.

"Our experience has led us into this almost neglected field which may be called the chemistry of painting," Mr. Forbes said. "The chemical composition of paints, grounds and varnishes, and their reaction to different atmospheric conditions vary greatly, and it is only by careful research work that we hope to be able to prevent irreparable losses. Not only are modern paintings in danger of deterioration, but many old masters brought here from Europe are threatened."

"The danger to old paintings lies in the lack of proper care of them. An Italian masterpiece, for instance, which was painted 400 years ago and has been in a damp climate such as Italy, when imported to this country and hung in the steam-heated home of some art collector is likely to deteriorate. Many of the old paintings have been varnished several times in order to preserve them, but in many cases this varnish after a period of years becomes a source of danger rather than assistance. It often darkens and sometimes goes to ruin."

While there are good canvases, good pigments and good varnishes to be had today, the study of this subject is not included in the work of most art schools and many artists are notoriously careless about the materials they use and the way they use them.

### Italian Furniture and Art

#### Objects to Be Put on Sale

A collection of Italian furniture and other art objects belonging to Joseph Dabissi, antiquarian of New York and Florence, will be sold at the American Art Galleries on the afternoons of March 28 and 29. The majority is of practical quality and reasonable size for the present-day home.

The furniture includes numerous carved walnut chairs of the XVIth and XVIIth centuries covered in beautiful contemporary needlework, fine Flemish tapestry and velvets of unusual charm. These include sets and individual chairs of the Dantesque and Savonarola types, Fald stools and a number of banquettes. There are numerous carved walnut tables, some mounted with finely forged iron, including center tables, rare cabinet tables, and massive refectory tables, a few of which have the original monastery benches. There are also small and large cassoni, credenze, and cabinets among which are two beautiful *stipo a bambocci*, or marriage cabinets executed by Verrocchio's Bottega or by one of his followers.

### McBride Goes to The Sun

As a result of the sale of *The New York Herald* to *The New York Tribune*, Henry McBride, art critic of the *Herald*, has been appointed to the same position on *The Sun* and his art page will appear in that paper on Saturday afternoons hereafter.

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**Lace** An exquisite lace bed-cover of rare Rose-Point, presented by Queen Anne to one of her maids in waiting.

**Copes** Three important copes of the XVIth Century, embellished with rare orphyrus.

**Barry Bronze** The most important ever offered at public sale in America, entitled "La Guerre," 38½ in. high. From the private collection of F. Barbedienne and formerly the property of H. E. Teixeira-Gomez, President of Portugal.

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## Collector Acquires a Dougherty Marine



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## BOUGUEREAU WORK STIRS KANSAS CITY

Article in *International Studio*  
Referring to "The Girl With  
the Distaff" Revives a Question

KANSAS CITY—Kansas City, for whose Art Institute was bought the picture which figures in the \$500,000 damage suit against Sir Joseph Duveen, who said the work was not a genuine Da Vinci, is now stirred by another art dispute. An article in *International Studio* reflecting upon the taste and judgment of the purchaser of a Bouguereau for \$10,000 started things.

Commenting upon the fact that some one in Kansas City paid \$10,000 for Bouguereau's "The Girl with the Distaff," the *Studio* article continued: "This means, at the outset, that considerations of art as art, or even as a report on life, are not everywhere manifest in that fair city. It also means that the knowledge of market values there is in sore need of enlightenment."

The *Kansas City Star* says that the article revives a question which has smoldered for two years. The picture was given June 1, 1922, to the board of education by Mrs. William A. Knotts as a memorial to her father, Charles O. Tichenor. Presentation was by Gardiner Lathrop, who, with Judge J. E. Guinotte, passed final judgment on the selection. It was accepted by D. M. Pinkerton, president of the board, and hung in the public library. The purchase was from Walstein Findlay of the W. C. Findlay Art Galleries.

"Dissension arose from the outset," says the *Star*. "The bone of contention was whether a picture, offering only a popular appeal, should be chosen in preference to a standardized work. It has been charged an exorbitant price was paid."

"Mr. Findlay made his answer to the criticism of the *International Studio*."

"That article was written by an over-educated person with no common sense," he declared. "Let people buy what they like and not be guided by what they should like. Several persons have asked me, 'Why didn't you get a Titian?' You could get a fine Titian for a quarter of a million dollars."

"The opposite view is taken by H. M. Kurtzworth, director of the Art Institute, who said a Titian was in Kansas City at the time, but was not considered by those in charge of the fund. 'It points this moral lesson,' he said, 'that if the city is to have an up-to-date reputation in art circles it must have modern standards. When a layman attempts to pick things without the aid of an art expert, as was done in this case, he does the city an injustice.'"

Randall Davey, head of the painting department at the institute, said: "As far as I am concerned Bouguereau has been dead and buried thirty years. I would not walk fifty feet to see all of his works. They are the sort of thing collectors like because at the time they were most popular; everyone likes them but artists."

Mrs. Knotts was quoted as saying: "I care nothing for the criticisms which are being circulated about the picture, for I know that at the bottom there is nothing but jealousy."

## 130 WORKS IN WEIR MEMORIAL DISPLAY

Metropolitan Has a Comprehensive Exhibit of the Fully  
Rounded Art of a Great Painter

The memorial exhibition of the works of J. Alden Weir at the Metropolitan Museum (which occupies the Gallery of Special Exhibitions until April 20) brings together seventy-six oils, thirty-two etchings and twenty-two water colors and drawings from museums and private collections all over the country.

Ten works are sent from the Phillips Memorial Gallery in Washington, nineteen are lent by Mrs. Weir and four by Horation S. Rubens, while other private contributors are John F. Braun, Charles Lansing Baldwin, Emil Carlsen, Child Hassam, Mrs. Marshall Field, Sr., and Edwin C. Shaw. The Lotos Club sends the "Muse of Music," painted in 1882, and the National Academy of Design the portrait of Ryder. The well-known "Upland Pasture," one of the Branchville pictures, is sent by the National Gallery of Art.

Weir as a landscapist is best remembered for the tender mood and the enchanting atmosphere of "The Fishing Party," the fresh greens of "The Old Sentinel on the Farm," for his paintings of rounded New England boulders spotted in the shade, as in the "Woodland Rocks," or gleaming in the sun, as in the background of the portrait of his little daughter called "In the Sun."

Of the nocturnes there are the two New York scenes looking from his studio at Park Ave. and 58th St., and there is also the movingly beautiful woodland subject, "Pan and the Wolf." In "The Donkey Ride," "The Rose Pink Bodice," "The Two Sisters," "An Autumn Stroll," "The Orchard," and "Against the Window" he has left a record of womanhood and childhood which is not duplicated in American art. His inimitable white roses with their full-blown, mellow beauty, place his still-life subjects on the same high level of achievement as the portraits and landscapes, and are the final phase of an art which was as fully rounded as any America has produced.

### Colonial Art at Ehrich's

In a setting of early American furniture, mirrors and china there has been arranged in the Ehrich Galleries a group of sixteen paintings by our artists of the XVIIIth century ranging from Jonathan Blackburn, who was born in 1700, to Gilbert Stuart, who came into the world fifty-five years later, and was one of four of these painters who lived into the XIXth century.

The Blackburn portrait is of Susannah Ulrich, the two Stuarts a bust of James Oglethorpe, romantically rich in color, and one of Mary Durand, wife of the famous Asher B. Durand. The early Jeremiah Theus is represented by Mr. and Mrs. Mathewson, of Charlestown; Ralph Earl, by a standing figure of General Gabriel Christie; John Wollaston, by portraits of Mr. and Mrs. Joseph Allen and of Mrs. Laura Pierpont, in the latter of which he plainly did not flatter his sitter, and Copley, by a bust of Dr. Martin in his last and best "American manner."

### Paintings by Du Bois

Paintings and drawings by Guy Pène du Bois, shown at the Kraushaar Gal-

eries until April 2, include two subjects which cannot be classified with the satiric pronouncements for which he is best known. One is an excellently painted nude, a full-length, life-size, showing the back of a standing figure. The other is of a girl with an accordion, and the way the accordion is painted is a *tour de force* in realism. The way the figure is turned in relation to the corner of the room is well done.

Some of the smaller paintings represent the better known phase of Du Bois' work—"The Lawyers," "Men of Importance," (the background of flags is luminous, delightful), "Restaurant, No. 1" and "Restaurant, No. 2." Here he is on his native heath again and his review of certain ubiquitous types is as searching and uncomplimentary as ever.

### Stevens and Chadeayne

W. Lester Stevens and Robert O. Chadeayne are two painters who rejoice, artistically, in their own towns. Stevens devotes himself to glorifying Rockport while the second puts Newburg on his pictorial map.

These painters are showing their work concurrently at the Ainslie Galleries until March 29. Mr. Stevens canvases depict the activities of the Rockport quarries, the Rockport fishing-boats in the docks, and views of the ocean seen through vistas of Rockport's trees. He loves sunshine and tonalities of grays and blues and the whole effect of his twenty-eight paintings is one of the utmost cheerfulness of spirit and scene backed by good sound craftsmanship.

Chadeayne's views in and around Newburg on the Hudson include streets in the business and residence sections, studies in the railway yards, and in the country roundabout in a blaze of autumn coloring. This painter has a special fondness for red and he finds ample excuse for using it in the brick chimneys of his charming white homes, in the fronts of business buildings, and in frost-touched trees and bushes.

### Selected Works by Sheeler

An exhibition consisting of the works of Charles Sheeler fills two rooms at Mrs. Whitney's Studio at 8 West 8th St. until the end of March. Many of these were done recently, particularly the flower subjects, and of these the "Gloxinia," "Amaryllis," and an arrangement of dahlias in a vase go farther than he ever has in expressing the life of the flower, the superabundance and virility of that life.

In his rendering of a flower Sheeler has much in common with the ancient Chinese draughtsman for he can suggest vibrant life with line alone. His color helps to make these flowers additionally pleasing, but his art is essentially one of line.

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## EXAGGERATION

Last Saturday the New York morning newspapers printed a story that had been promulgated by a professional press agent describing the purchase by the Cleveland Museum of Art of Winslow Homer's "Early Morning After Storm at Sea." The news was made palatable to city editors by the announcement, in rather veiled language, that the painting brought a "record price" for an American picture—"between \$60,000 and \$65,000," as some of the papers put it. It takes something like that to get an art dealer's pet story in the papers. What is the worth to a city editor of the mere announcement that the Cleveland Museum of Art has bought a Winslow Homer? The waste basket gapes for such tame news.

THE ART NEWS sent the following telegram to Mr. Frederick Allen Whiting, director of the Cleveland Museum of Art:

"Publication of grossly exaggerated prices of American pictures hurts art. Please wire facts about Homer purchase."

The reply was as follows:

"Price confidential with purchaser, but not sum mentioned."

And yet Mr. Blake McVeigh, publicity man for a moving picture concern, the Goldwyn Pictures Corporation, in sending out photographs, "at the request of Mr. Frank K. M. Rehn," pasted this blurb on the back of the photographs:

"This is a photograph of Winslow Homer's famous painting, 'Early Morning After Storm at Sea,' which has been sold to the Cleveland Museum by Frank K. M. Rehn, Fifth Avenue art dealer, for a sum estimated at \$65,000. This is the highest price ever paid for the work of a modern American artist."

"For a sum estimated at \$65,000" must have been written at the direction of Mr. Rehn, because press agents obey the instructions of those who employ them, and the Goldwyn Pictures publicity man must have been employed by Mr. Rehn or he wouldn't have been "on the job."

It is exceedingly doubtful if this Winslow Homer brought even a "record price" for an American painting. A press dispatch from Cleveland reads as follows:

"Reports from New York that between \$60,000 and \$65,000 was paid for Winslow Homer's painting were contradicted by Frederick Allen Whiting, director of the Cleveland Museum of Art, last night. Declaring he was not at liberty to announce the purchase price, Mr. Whiting said it was not that high and that higher prices have been paid for other paintings."

Presumably Mr. Whiting meant "other

American paintings," as the matter in hand had nothing to do with a \$650,000 "Blue Boy" or a \$500,000 Rembrandt.

Exaggeration of prices works a positive injury to art and the art trade. It is this sort of thing that has led the American public to believe that nobody but a rich man can afford to own paintings by well-known artists. Art dealers should deny themselves the luxury of big headlines in the newspapers unless such headlines are deserved.

## ONE YEAR OLD

Since the Grand Central Art Galleries were founded to be "a gallery where the work of living American painters and sculptors of recognized standing could be kept constantly on exhibition," and for sale, it is natural that in his first annual report as president of the Painters and Sculptors Gallery Association Walter L. Clark should stress these two aspects of the galleries. From the day the galleries were opened, on March 21, 1923, Mr. Clark says:

"We have sold something over 200 important paintings and pieces of sculpture, these sales representing the work of some seventy-two different artists out of a total of membership of 120." He adds: "It must be remembered, of course, that the enterprise is in its infancy, and several years must pass before a judgment can be formed as to the importance of our success. \* \* \* Most business undertakings are begun on a small scale and allowed to expand with time. For obvious reasons, we have started on a large scale and our expenses for a time will be greater than the income we are justified in expecting from commissions on sales, simply because the volume of sales at the rate of commission charged has not as yet been built up to a sufficient total; but it is our aim that eventually commissions shall cover our operating cost. This temporary excess of expense over income has been provided for by our foundation plan, and we think that with the hearty cooperation of our artist and lay members, results will justify our hopes."

As for the need of such a sales organization as the Grand Central Galleries has established, Mr. Clark writes: "When we were about to open our galleries, each artist member was asked to send us a few pictures for exhibition and sale. Shortly after this request went out we found that we had received from them over \$2,000,000 worth of pictures, although our membership at that time was well under 100. This means an average of \$20,000 for each artist member, and we happen to know that we received only a fraction of their unsold canvases. Could anything more clearly show a seriously undersold condition?"

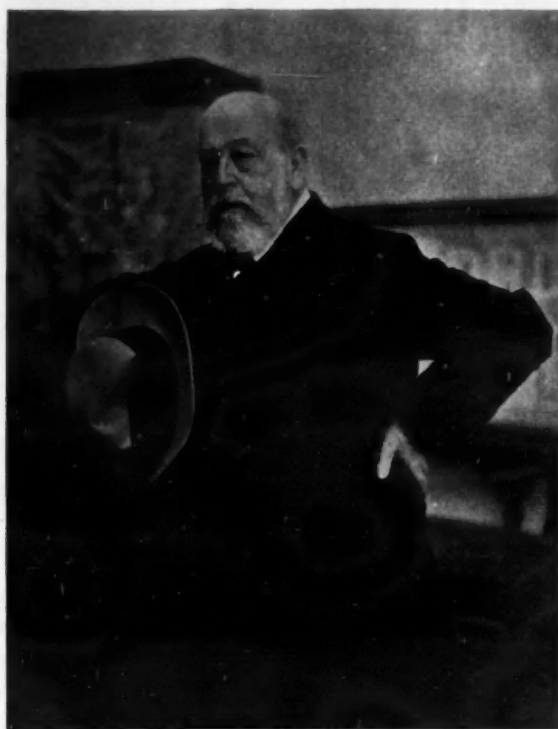
Mr. Clark expresses the opinion that "the market for art in this country has scarcely been touched" and that now is the time to work it more thoroughly. As to the galleries injuring art dealers "it is felt that they will realize that our activities will create a larger market from which they will also be sure to benefit in no small way. Admitting the many difficulties and drawbacks likely to beset the plan of the association, Mr. Clark says "these seem to be inseparable from any worth-while undertaking," but that "with patience and the concerted effort of all those interested we can but believe that good will result."

## "CIRCULATING ART"

That paintings by American artists could be loaned as are books by a circulating library and that many of them could be sold by this method would seem to be altogether too fantastic an idea to be practical. Yet after carrying out this plan during the last three years the Dayton Art Institute has not only sold many small pictures but through public and private interest created by its practice has sold seventy important canvases in that city alone.

According to the plan, a responsible resident of Dayton can have as a loan to hang in his home any one of the Circulating Gallery of Portable Pictures which the Art Institute has gathered through the cooperation of many of the foremost painters of the United States. The regulations are much the same as those applying to books taken from a circulating library. Each picture has on the back the main facts of the artist's life, its price, and a few lines of criti-

## Two Distinguished European Artists on Carnegie 1924 Jury



PAUL ALBERT BESNARD

Carnegie Institute will shortly add the names of Paul Albert Besnard and A. J. Munnings to the long list of distinguished European artists who have visited Pittsburgh to serve on the International jury of award. The list includes such names as Sir John Lavery, Anders Zorn, Charles Cottet, Sir Alfred East, Henri Le Sidaner

cism that will serve as an avenue of approach in looking at the picture intelligently. The presence of such a picture in a home increases interest in art in general and in the picture and the creator of it in particular.

The Institute authorities have come to the decision that "the portable picture is the radio of art museums" and are broadening their efforts to attract attention to this wholly commendable plan. This year, for example, it proposes giving several cash prizes, open to all high school grades, for the best short essays embodying an appreciation of the place and progress of American art, the only condition being that each contestant must have drawn out during the year at least three pictures for study.

## STUDIO NOTES

Louis C. Tiffany has gone to Miami, Fla., to remain until April.

Doel Reed, former Cincinnati artist, now is located at the University of Oklahoma, Stillwater, as assistant professor of art.

Frederick J. Waugh is to do a series of three murals for the Detroit and Cleveland Navigations Company. Two of the paintings will be of Niagara Falls, the third of old Buffalo harbor.

Leo Katz has taken a studio at 116 West 59th St., and in addition to painting portraits is also doing murals.

Albert L. Groll has returned much improved in health from Atlantic City where he spent a month in a hospital.

Richard Miller has just received a commission for an over-mantel decoration.

Paul Dogherty has moved from his 10th St. studio to a new one at 943 Lexington Ave.

Carolyn C. Mase has gone to Atlantic City for a month.

Victor Higgins, who is staying at the Salmagundi Club, will leave soon for Washington, where he is to hold an exhibition at the Corcoran Gallery. He will paint in Missouri on his way back to his home in Taos, N. M.

Bernhard Gutman has closed his studio in Silvermine, Conn., and is painting on the island of Mallorca.

## Sherwood Studios to Entertain

The National Association of Women Painters and Sculptors and the Woman's University Club will visit the studios of their members at the Sherwood Studios, 58 West 57th St., on Sunday, March 23 from 3 to 6 o'clock. Members of the association in the building are Felicie Waldo Howell, Jane Peterson, Alice Judson, Helen Simpson Whittemore and May Fairchild. Other studios in the building will be thrown open to the visitors.

## Lamplough to Paint in Egypt

LONDON—A. O. Lamplough, the well-known water-color artist, who for the last twenty years has devoted the greater part of his time to the study of Egypt, is shortly leaving London for the



A. J. MUNNINGS

and Augustus John. The two foremost members of the jury for the twenty-third International are outstanding figures in European art circles. Mr. Besnard is the director of the Ecole des Beaux Arts, and Mr. Munnings is England's favorite painter of masters of hounds, race horses, jockeys, and the like. The greatest of

English sportsmen, beginning with the Prince of Wales, have sat for him. Madame Besnard, whose father was Du-bray, the sculptor, will accompany her husband to this country. She will speak at Carnegie Institute in the lecture hall on April 1 on "The Relation of Art to the Growth of Mankind."

\$300,000 SUIT LOST  
BY METROPOLITANFederal Court Holds Against the  
Museum in the Case Involving  
the Davis Bequest of Antiques

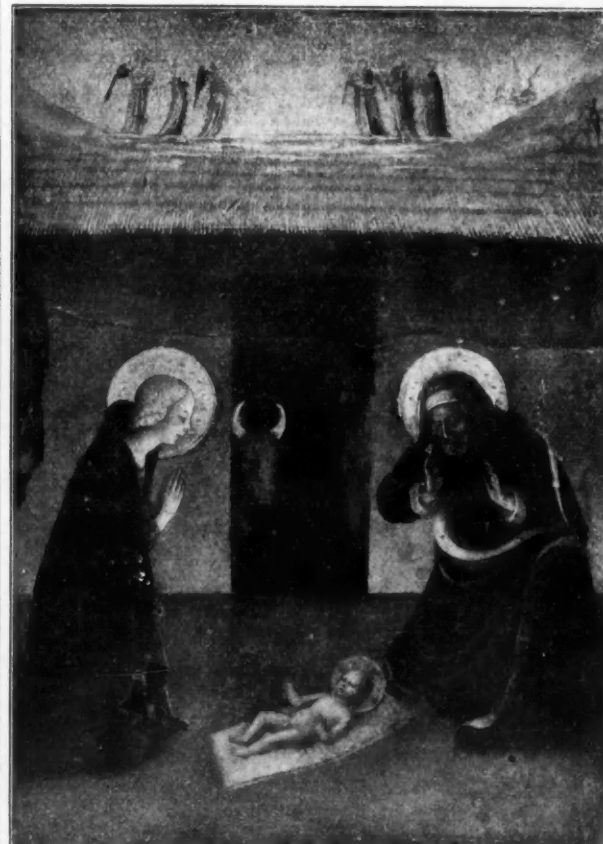
By decision of the United States Circuit Court of Appeals, which declared void the bequest to the Metropolitan Museum of Art of the late Theodore M. Davis's collection of Egyptian and antiques, the Museum is compelled to return to the Davis heirs an accumulation of ancient Egyptian, Japanese and Chinese works of art considered to be worth at least \$300,000.

Mr. Davis died Feb. 23, 1915, four years after he had lent to the Metropolitan Museum, for exhibition, the collection which represented a quarter century of labor and the expenditure of a fortune. His will made the loan a gift. It was contested by his widow, Annie B. Davis, who was left only \$100,000, and has been in the courts ever since, although Mrs. Davis died about a year after her husband.

The court held the provisions in the will concerning the museum bequest void because of failure to comply with certain technical legal requirements of Rhode Island, where Mr. Davis maintained a home at Newport.

Attorneys for the Museum said the decision was merely an opinion on a demurrer, and that an action would probably be brought in the United States District Court here to retain the collection.

## Museum Acquires a Fra Angelico

THE NATIVITY  
By  
FRA ANGELICO

The Metropolitan Museum has acquired this small painting which comes direct from private possession in Italy and is unknown to any of the artist's commentators. It has, since coming on the market, been examined by Giacomo de Nicola, F. Mason Perkins and Tancred Borenius and pronounced a work of the artist's middle period, when he was developing a naturalistic style.



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## PARIS

feeling, and his "Bull Fight" (both in colored terra-cotta and in bronze) has the flat relief effect with which he is unusually successful.

There are portraits of Dikran Kelekian and H. J. Wigham which are thoroughly conventional, although they stop short of the final word in naturalism with their smooth, simplified contours. Intensity of feeling distinguishes the head of Mrs. James K. Hackett, which, if not reposeful, is at least very much alive.

### As Arranged by Mr. Brook

Alexander Brook is responsible for the exhibition of paintings, drawings and caricatures which is shown at the Whitney Studio Club until March 27.

The most important things shown are the drawings by the Mexican Jose Clemente Orozco. His boarding school boys are represented in "Mexican Flapper," and his "Street Walkers" and "Red Zone at Night" partake of the realism over which battles rage. The room in which they hang is in fact a Mexican room, with two little figures by Luis Roldan, a painted chest from Olinia, and caricatures by Miguel Covarrubias.

The other room is devoted to American art, represented by E. L. Henry and Elizabeth S. Clark. The moral of this may or may not be obvious, according as one feels about "art." The Henry pictures include one of St. Mark's on the Bouwerie as it looked in the 'forties, and Elizabeth S. Clark has amused herself by painting very beautifully a Venetian head more Victorian than anything that came out of that much discussed age.

### Marionettes by Remo Bufano

"The Art of the Marionette" is the title of the exhibition held by Remo Bufano at the gallery of the Little Book Store, No. 51 East 60th St., until March 31. Bufano's marionettes have "performed" a number of times in New York and his grotesque Buddha was in the "Spook Sonata" of the Provincetown Players.

Although some of his marionettes are of the very finely perfected variety, such as those representing the court of Louis XV, his most interesting and original work is in the grotesque heads and figures. Some of these heads, designed for slap-sticks, are remarkably subtle and expressive. There is also a super-marionette, a giant creature much over life-size, with a green body and web-like hands and feet. The most interesting group consists of four characters used in Arthur Schnitzler's "Gallant Cassian."

### Ceramic Artists' Exhibit

The New York Society of Ceramic Arts is holding its twenty-sixth annual display at the Art Center until March 29. Over forty members are exhibiting. H. Varum Poor has examples of his underglaze decoration, Charles B. Upjohn, sculptures in pottery, while Mrs. Saint-Gaudens and her son Paul Saint-Gaudens contribute some unusual glaze combinations. Edmund D. Curtis sends a variety of lusters and enamels. The Byrdcliff pottery of Elizabeth Hardenbergh and Edith Penman is shown, and also examples from the Durant Pottery headed by Leon Volkmar; the Scarsdale Kilns, the Boston Pottery, the Paul Revere Pottery, Greenwich House Pottery, and Lenox House Pottery.

### Water Colors by Mary Rogers

Water colors by the late Mary Rogers are shown at the Dudensing Galleries until April 5. "Boats at Cutchogue," one of her finest works because its simplicity is most eloquent, is shown, and two houses among the pines, which also accentuate the fine, vertical lines of which she could make so much. "Storm King," beautiful in color; "Early Spring," and several landscapes from Jaffery, N. H., are also included.

### A Portrait as a Prize

Howard Scott, a student of Pratt Institute, has been awarded the prize in the poster competition held by the Art Directors' Club. The prize takes the form of a portrait of the prize-winner by William Oberhardt.

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## FEW OUTSTANDING WORKS AT ACADEMY

(Concluded from page 1)

work. Here also are A. L. Groll's "Springtime on the Desert," Charles Bittinger's "The Church of Paul Revere," Mary Stafford's really brilliant figure of "The Peon," Ben Foster's "Garden Path," Leon Kroll's "Riverside—Winter," striking in its low-toned effect of dull atmospheric conditions; E. W. Redfield's large "Burning of Center Bridge," and Felice Waldo Howell's "From a Window, Exchange Place." Here also is Blumenschein's three-layer puzzle picture called "Idealist, Dreamer, Realist" in which two vultures are the most conspicuous objects, the meaning of the work being a mystery.

Nicolai Fechin has one of his usual interesting studies, this time of a young girl, in the Academy room, where also hang W. B. Closson's garden fête sketch called "Tree-Day Guests," Robert K. Ryland's "The Housewife," William Chadwick's "Bermuda Headlands," a lovely "Reclining Figure" by W. W. Gilchrist, Jr., and "In Fez" by Marcel Otis. In the same room is Carl Akeley's sculpture, "The Old Man of Mikeno"; Mrs. Cole's capital plaster portrait of her painter-husband; and F. G. R. Roth's "The Sprinters," a sculpture panel in high relief.

## LONDON

The memorial exhibition at the Fine Art Society, 148 New Bond St., of the late Reginald Frampton's paintings and water colors enables one to gain a good general idea of his scope and talent. He was so thoroughly imbued with the pre-Raphaelite convention that one is at first rather unfairly inclined to judge his compositions by comparison with the big figures in that movement, such as Burne-Jones and Rossetti, but such an attitude would be unjustifiable in view of his personal outlook and of the almost religious spirit which inspires his compositions even more clearly than his esthetic convictions.

At the present moment work of this calibre is suffering a temporary neglect through being slightly out of vogue, but it possesses in its grace of line and purity of color qualities which will surely bring about a revival ere long. In decorative value his work stands high among that of his contemporaries and if occasionally his decorative aims are developed somewhat to the detriment of other aspects of his theme, at least he brought these to a state of artistry which proclaim his mastery. His landscapes are as interesting as his figures, but there is observable the impulse to treat nature occasionally too entirely from the decorative point of view. There are signs however, that had he lived, this defect would have been remedied and that there would have been a more spontaneous method of interpreting clouds and sky, hills and trees.

In another room Carter Preston is showing some pleasant water colors of English and Welsh scenery and some accomplished pencil portraits, very clean in line and well characterized. Some models of medals and plaques are also shown; these, while beyond reproach on the technical side, do not break any new ground as regards artistic ideas.

For a husband and wife to fill the whole of the Suffolk Street Galleries with records of their achievements is something of an exploit, for the area of the walls is considerable. But this is what has been done by Mr. and Mrs. Delissa Joseph, the first a successful architect (if the number of commissions is a proof of success), the second an artist of the Whistlerian school. Delissa Joseph belongs to those who pave the way for the bigger men. His designs for hotels and blocks of flats are undoubtedly an advance on the unlovely creations of the Victorian builders, but they are nevertheless not of the type which makes artistic history. Like the curate's egg, they are excellent in parts, but those parts do not as a rule stand in any logical relation to the whole. His ideas for a modified "skyscraper" for London have yet to be put to the test but it seems improbable that they will fit in with the dominant characteristics of the city. Mrs. Joseph's work is best in the less ambitious compositions, where she does not set herself the task of co-ordinating so many figures as in her larger groups.

The British government has signified its intention to take part in the International Exhibition of Decorative Arts and Modern Industries which is to take place in Paris next year and already some interesting work has been projected in this connection. The encouragement given of late by the government to the cooperation of art and industry has not been without its due effect.

An interesting feature in the second exhibition of the Architecture Club, which opens at Grosvenor House on March 12, will be the series of twenty-seven old models of English and French cathedrals, collected by Lady Constance Hatch. A special section of the exhibition will be devoted to memorials and garden statues and pottery will also be included.

The Tate Gallery has bought a drawing by Frances Unwin, called "Cromer Hotels," from the exhibition of his work which was recently held at the St. George's Gallery.

## DRESDEN

The Arnold Gallery celebrates the tricentennial anniversary of the foundation of the gallery with a remarkable exhibition. The idea is to give to the public a review of the best achievements of German art of the last decades. The finest examples of Naturalism and Impressionism are shown. This representative display will be transferred to Prague, to be shown in the rooms of the Manes Society. The Richter Gallery exhibits the graphic work of a young artist, Wilhelm Rudolph, who lives in Dresden and attracts wide attention by his work.

## A BATTALION VISITS MARINE PAINTINGS

Detachment of the Tenth Infantry, U. S. A., Goes to the Columbus Fine Arts Gallery in a Body

COLUMBUS—The first recorded visit of a military detachment to an art gallery took place in Columbus. The tenth battalion of the Tenth Infantry, stationed at Fort Hayes, in this city, under command of Lieutenant Colonel W. A. Castle and Major William Morris, paid a formal call, in a body, at the Columbus Gallery of Fine Arts to view pictures by a group of marine painters.

Many of the men had served overseas in the World War, and they knew what the sea looked like. "That's the ocean, all right," one of them remarked, standing before a painting by Waugh showing a tropical sea made tumultuous and colorful by trade winds. "He's been there, all right," said another, looking at a scene by Paul Dougherty. Others wanted to swim in a sea like that painted by Carlsen.

Other artists represented are Clifford W. Ashley, William Ritschel, W. E. Norton, Eric Hudson and Charles H. Woodbury.

## YOUSSEPOFF AGAIN SUES MR. WIDENER

A Collector Has Offered Prince More for the Two Rembrandts in Dispute, Dr. Valentiner Says

Prince Felix Youssouppoff has asked the Supreme Court of New York County for an injunction restraining Joseph E. Widener of Philadelphia from selling or concealing the two Rembrandt paintings whose ownership is in dispute between the two men.

The prince would compel Mr. Widener to accept £100,000 with interest at 8 per cent. from Aug. 12, 1921, and to return to him the two Rembrandts—"A Gentleman with a High Hat, His Gloves in His Left Hand" and "A Lady with an Ostrich Feather in Her Right Hand."

Attorneys for the prince said that they had dropped the action originally started against Mr. Widener in Philadelphia and had decided to bring it in New York.

In June, 1921, the prince began negotiations with Mr. Widener for a loan, with the paintings as security, and he maintains that no sale was intended.

vivacity while a portrait of a lady and her son by John Russell carries the same medium to a more detailed conclusion.

Among several small portrait studies of women by George Chinnery are some in water color which are quite complete in their incompleteness. He was not one to lose vivacity, however, even in a more highly finished portrait, as a larger work of a lady in gray proves. A subject by J. J. Masquerier completes the portrait side of the exhibition, the rest of which is given to some worthy representations of Gainsborough's landscape art as exemplified in his drawings.

### Water Colors by Miss Wetherbee

Some very colorful water colors of New Mexico and France by an artist who signs herself simply "D. H. Wetherbee" are shown at the Dudensing Galleries until April 5. She is not only unafraid of scorching color but she rather likes detail, and if she can view her subject from an unusual angle, all the better.

A tea table—one of the French subjects—seems to be viewed from almost directly overhead and is very well done. A French woman among her cabbages, washerwomen bending over their work, and the yellow sun-baked walls of the adobes of New Mexico are all painted in a well-developed style of their own.

### Sculpture by Gurdjan

Akop Gurdjan, whose sculpture is shown at the Kingore Galleries until March 29, is one of the latest Russian artists to reach the New York art galleries. There is a strain of the Byzantine in his art which is honestly come by as part of his racial inheritance and it enables him to use the archaic without affectation.

He does not show the straining after the naive that marks the works of artists of the West who take the primitive for their model. His "Pieta" has real feeling, inherited perhaps, rather than personal, but none the less honest. The "Victory" (in black plaster) with its onrush of clouds and chariot is big in

## ART PATRONS' SHOW HAS RECORD SALES

Forty Works Sold at the "Twenty-five Dollar Show" on Opening Day—Eighty in Three Days

The Art Patrons of America (formerly the Junior Art Patrons) opened their first exhibition at Jacques Seligmann's with a "twenty-five dollar show" which is breaking records in the matter of sales. Forty-five works were sold on the first day, and by Wednesday night a total of eighty had been reached.

Among the first to go was a water color by Charles Burchfield which was purchased by Arthur B. Davies. Some of Max Kuehne's Gloucester Harbor scenes and four bas-reliefs of animals by Amory C. Simons also found purchasers very quickly.

Among the exhibits are a still-life by H. E. Schnakenberg in yellow and gray, landscapes in water color by Bernard Gussow and H. G. Keller, a nude by Walter Dean Goldbeck, a figure drawing as well as landscapes by Samuel Halpert, figures in water color by Carl Sprinchorn, and Atlantic City impressions by "Pop" Hart.

Others represented include Leon Kroll, Hayley Lever, George Bellows, William Zorach, Claggett Wilson, Albert Sterner, Joseph Stella, Boardman Robinson, Louise Upton Brumbach, Arthur B. Davies, William Glackens and Gifford Beal. The new gallery of the Art Patrons at Seligmann's is under the direction of Marie Sterner.

### Portraits at Seligmann's

An exhibition is open to the public until the end of the month at the galleries of Jacques Seligmann consisting of XVIIIth century drawings and pastels. A head of a baby in pastel by Sir Thomas Lawrence has both softness and

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### PARIS

The time has passed when one used to say "Bête comme un peintre" (stupid as an artist). It was accepted in Courbet's time, and he was to a certain extent an instance of the case, but today artists have become so frightfully intelligent that one may be excused for asking oneself if it is really necessary to be so to be a good artist. Certainly, a fool could never do anything better than a foolish painting, but a man who is too intelligent will always be risking the achievement of a picture that may be "too intelligent," and a picture, to be good, does not need to be too brainy. What, above all, is necessary in an artist is that he should be thoroughly in touch with his art, the kind of intelligence that was possessed in such a high degree by a Vermeer, a Chardin, a Corot, a Cézanne or a Matisse. M. André Lhôte, an exhibition of whose works is taking place at the present moment at the Druet Gallery, is assuredly one of the most intelligent painters of his generation. What I mean is that he not only paints, but thinks, and is as ready to defend his ideas and his theories by the pen as by the brush. A man of reflection, conscientious, extremely well read, of a classic culture and modern spirit, this artist is one of the most interesting figures in the young generation. He is rightly appreciated, and the numerous pupils that he has guided by his example and discipline give proof of the excellence of his teaching by the quality of the work they turn out.

The works of such a competent artist should have attributes that cause them to dwell in the memory. This is exactly what is lacking in them. They arrest the attention, they are interesting, but they leave no impression that can be retained for any length of time. They strike one as the demonstration of a system, the illustration of a theory. They might be merely the work of a brain, an eye, a hand. That love of life, that kind of innocence and artless submission to life which gives their vitality to the paintings of the old masters, is absent here. In spite of these reservations—and regrets—this exhibition, which includes portraits, landscapes and some big compositions, nevertheless remains infinitely more interesting than the majority of those for which invitations have been sent out, and Mr. Lhôte remains one of those rare painters who know how to analyze form and color and to give poise to a composition.

The artists of today often work their theories and systems to death—they exaggerate. In the preface to a catalogue published in connection with an exhibition organized two years ago by M. Lhôte, he speaks of "the search for new means of expression having become a real tragedy." However important the rôle of artists in society may be, over emphasis when speaking of art is a thing to be avoided—a thing that artists and critics in particular should always guard against. A young Russian artist of talent N. Choubine, is on view at M. Billiet's Gallery; the inevitable preface presents him as "assailing, with a courage that does him honor, the principal problems of contemporary art," and continues in this pretentious tone over three pages. One might be reading a discussion between the doctors of one of Molière's comedies.

An art review which has recently appeared gives itself the "modest" title of *Le Bulletin de l'Effort Moderne*. Subsidized by the patrons of Cubism, this review recently asked of the artists of this creed: "Towards what is modern painting tending?" Those possessed of the greatest intelligence have replied that they don't in the least know! Cubism, which is being forgotten a little in Paris, seems to be taking on fresh life in the newly reconstructed countries. A small crowd in front of the window of John Levy's Gallery in the Place Vendome were making lively comments on a picture of a rather unusual type in this quarter. It was a painting by M. Zrzavy representing a widow, and was one of a group of very modern paintings by eight Czech-Slovakian artists whose works were being shown at this gallery. The greatest number of these artists, in a movement of reaction against the easy

realism of their predecessors, have tried to express in an indirect way the various forms of life. While each one's individuality was distinct and each had his merit, a certain number of them had submitted to the Cubist influence, and particularly to that of M. Picasso, and among those Capek, Filla and Zrzavy. Others, like M. Sima, M. Spala and M. Kremlicka, take their inspiration rather more directly from life. This exhibition is an interesting indication of the state of modern art in central Europe.

Winter has not yet come to an end, but the *métier* of art critic has already ceased to be a sinecure. Interesting exhibitions call for the aid of his pen in all directions. Of these the following may be mentioned. That of M. Jacques Emile Blanche at the Gallery of M. Jean Charpentier which is, by all accounts, one of the most interesting; at the Bernheim Jeune Gallery, an important retrospective of Cézanne; at the Durand-Ruel Gallery, a retrospective of Mary Cassatt, also important; finally, at the Marcel Guioit Gallery, an exhibition of etchings by Mr. John W. Winkler has just opened and bids fair to be a success. —H. S. C.

### TOPEKA, KAS.

In the new Mulvane Art Museum, on the campus of Washburn College, is an exhibition of 106 etchings lithographs, and wood and linoleum cuts. On the evening of the 12th Edward Longstreth, who brought the prints from Philadelphia, spoke in the Art Museum auditorium on "American Independence in Art" under the auspices of the Topeka Art Guild. He was introduced by President Glenwood Jones.

Herbert Pullinger is featured with his historical and industrial series of lithographs which display to fine effect in the long vista of the three galleries. His etchings and wood cuts are also on view. Collections of etchings by H. Devitt Welsh and Joseph Pennell each have a wall of their own in the north gallery, which also contains etchings by Daniel Garber, wood cuts by Wharton Harris Esherick, linoleum cuts by Edward H. Suydam and wood engravings by Timothy Cole. In other galleries are etchings by F. Townsend Morgan, Clifford Addams, Earl Horter, A. A. Blum, W. P. Schoonmaker and James Fincken.

### HARTFORD

The fourteenth annual exhibition of the Connecticut Academy of Fine Arts will be held in the Annex Gallery of the Wadsworth Atheneum April 12 to 30. The Academy's exhibitions are steadily growing and are considered as one of the most important between New York and Boston. Besides the Charles Noel Flagg and the Denham prizes, a new landscape prize in memory of the late Gedney Bunce will be awarded for the first time this year.

George A. Gay, curator of prints at the Morgan Memorial Museum, is displaying another instalment of etchings from his private collections in the Museum's print room. The present exhibit consists entirely of work by eighteen American artists.

—Carl Ringius.

### TOLEDO

At a recent exhibition of paintings by Douglass Parshall in the Toledo Museum of Art, the artist sold two of his canvases—"Eucalyptus and Cloud" and "Autumn, French Village." Douglass Parshall, who comes from Santa Barbara, Cal., is a very successful artist and is still in his early twenties.

When the article with reference to the building addition of the Toledo Museum of Art appeared in THE ART NEWS of Feb. 16, the amount, \$850,000, stated in the heading, was correct, while the contents of the article gave the amount as \$50,000, which was incorrect. President Libbey is giving \$850,000 for Museum additions.

### NEWARK

Louis Bamberger has announced that he will add \$150,000 to the \$500,000 which he has agreed to spend for the construction of the Newark Museum. He turned the first spadeful of earth for the edifice during a public ceremony last week.

### PHILADELPHIA

Harold E. Dickson is exhibiting his landscapes in water color in the Art Alliance Gallery. On March 27 John F. Braun gave an illustrated talk on "American Painting."

Dr. Allen Bayard Wace, director of the British School of Archeology at Athens, is exhibiting during a brief lecture engagement at the Art Alliance, art embroideries of Macedonia and Crete.

In the west gallery of the Art Alliance there is a loan exhibition of Chinese art from private collections in this vicinity and conducted under the auspices of the Bryn Mawr Chinese Scholarship Committee. One stone carving of a mortuary figure dates from 200 B. C.

The six medals and ten certificates for 1923 Art Week were presented in the mayor's office. The first, a gold medal, was awarded to Karcher & Rhen, the silver to J. E. Caldwell & Co., the four bronzes to York Safe and Lock Co., Philadelphia Electric Co., J. G. Valant Co., and House of Wenger. Certificates went to Newman & Son, Pennock Bros., Mitchell Fletcher Co., Bailey Banks & Biddle Co., Llewellyn's, J. J. Habermahl's Sons, B. F. Dewees, John B. Stetson Co., A. Pomerantz & Co., and S. Kind & Sons.

The Sketch Club's annual exhibition of oil sketches by Philadelphia artists will be held April 7 to 19.

In connection with the exhibit at the Print Club, Mrs. Lucy Fletcher Brown, who has brought the collection here, spoke on "The Appreciation of Japanese Prints."

The museum of the University of Pennsylvania has acquired a fine example of Greek sculpture in the head of Ariadne. The work is said by Director Gordon to be almost identical with that in the National Museum in Athens. It is the gift of Elridge R. Johnson, dates from the IVth century B. C.

—Edward Longstreth.

### MINNEAPOLIS

Current exhibitions at the Minneapolis Institute of Arts include the showing of the work of the New Mexico Painters, shown for the first time in the Northwest, and a group of colored prints by members of the London Society of Graver Printers in Color. Both exhibitions have attracted unusual interest, the former because of the suggestion of a new school of American art based on the art of the Indian, and the latter because of the novelty of the work which renders effects similar to those in Japanese wood-block prints.

Walter Ufer and Ernest L. Blumenschein "discovered" Taos, New Mexico, some years ago and other artists have discovered Santa Fe. Now several of these artists have combined into an exhibiting organization called The New Mexico Painters. They include the men named above and Joseph G. Bakos, Gustave Baumann, Frank G. Applegate, William P. Henderson and B. J. O. Nordfeldt.

The London Society of Graver Printers in Color was founded in 1907 and contains a long list of names, many well known, among its members. The scope of the society includes printing from any kind of surface except in monotype. Most of the prints now on exhibition at the Institute are from wood-blocks, though a few are from metal relief plates. The artists exhibiting are Ada Collier, Janet Fisher, W. Giles, Ethel Kirkpatrick, Walter J. Phillips, John Platt, Hilda Porter, Mable A. Royds, Allen Seaby, A. M. Shrimpton and Y. Urushibara.

The Institute also announces the purchase of an embroidered Bokhara hanging, a little larger than 5 by 8 feet, dating from the XVIIIth century. A rare piece of Italian velvet of excellent quality and unusual size has been purchased and is used as a hanging behind the newly acquired portrait of a saint by Cranach.

A bronze fountain figure, "Pan," by Edward McCartan, and a bronze combination piece of "Diana with Russian Wolf Hounds" have been lent to the Institute by James F. Bell, of this city. The Diana was sculptured by Harriet Frishmuth and the Hounds by Karl Illava; this piece was purchased by Mr. Bell at the Grand Central Art Galleries recently.

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## CHICAGO

The Thomas Whipple Dunbar galleries of American art at Ackermann's exhibits March 17 to 31 a collection brought from the Ferargil Galleries, of New York, by Thomas H. Russell. It includes "Autumn Woodland" by George Inness, four well-known A. P. Ryders, known as the "Sunden" Ryders; ten paintings by Arthur B. Davies, "Frau Mierle" by Duveneck and works by Wier, Twachtman, Horatio Walker, Henry Golden Dearth, Ernest Lawson, Robert Spencer, Karl Anderson, Childe Hassam, Eugene Savage, Eric Hudson and Theodore Robinson.

Jewish artists exhibited at the Jewish People's Institute. Among the exhibitors are Miklos Gaspar, Emil Armin, Todros Geller, Erich Goldberg, Morris Topchevsky, Desire A. Kovesi and Samuel Klastorner.

The Chicago Society of Etchers entertained Jasper Yeats Brinton, of the Print Club of Philadelphia, and Miss Clara T. Chase, its secretary, who made the journey West for the purpose of looking over the exhibition at the Art Institute. The success of the showing induced the Art Institute to add a week to the display. Prints to the value of \$5,500 were sold in five weeks by Mrs. Bertha E. Jaques, the secretary, who says she knows of no other print society which has a better record.

The Art Students' League Mardi Gras Ball at the Trianon, Mar. 4, gave a net profit of \$3,909.50. The sum has founded "The Art Students' League Scholarship" at the Art Institute and paid \$1,400 to complete the amount needed for the John H. Vanderpool scholarship.

The Will Hollingsworth collection of paintings and block prints sent from Paris for exhibition at the Thomas Whipple Dunbar Galleries had a fortnight of success.

In the closing days of the exhibition by artists of Chicago, paintings, "The Morning on the Avenue" by William H. Chusmann, "The Golden Vale" by James Cady Ewell, "The Bronze Gates of Seville" by Mary H. Wicker, "The Changing Seasons" by William H. Eppens, "Rest Between Poses" by Indiana Gyberson, and the small sculpture, "The First Recital," by Emory P. Seidel were sold.

Exhibitions at the Art Institute for the early spring season, beginning March 20 and continuing until April 22, are announced as follows: (1) Twenty-first annual exhibition of the Chicago Camera Club; (2) paintings by Leon Gaspard; (3) fourth International Exhibition of Water Colors; (4) paintings and lithographs by Arthur B. Davies; (5) Arts Club exhibition of paintings by Rockwell Kent.

Chester Johnson has presented the Public School Art Society for the Frank W. Gunsaulus public school art collection an etched portrait of Israel executed by that master and signed and with a gift inscription to Dr. Gunsaulus, who in his turn shortly before his death presented the print to Mr. Johnson, signing his presentation.

Marshall Field & Company will open their galleries March 24 to an exhibition of paintings by the Chicago Society of Artists.

John David Brein, a Chicago sculptor, has modeled a portrait bust of St. Reverend Archimandrite Mardary, head of the Serbian Orthodox Church in the United States and Canada. Mr. Brein, who is head of the modeling department of the Layton School of Art, Milwaukee, had four pieces of sculpture in the 1924 exhibition of Chicago artists.

Hugh Dunbar, of the Albert Roullier Art Galleries, is spending March in London and in Paris.

## SPRINGFIELD, MASS.

Works by fifty-five members of the Springfield Art League and six out-of-town artists are included in the league's annual exhibition in the City Library Hall. Marion Huse received the league's \$50 prize for the best oil painting by an artist under thirty-five years of age for "Old Metal." Portraits by Ralph W. Ellis, Bessie M. Hill's flower piece, "Fresh from the Garden" (sold), and works by the following artists are shown: Oscar Anderson, Albertus E. Jones, Mrs. E. Francis Hayden, Charles H. Richert, Daniel F. Wentworth and Lucretia McM. Brush.

## BOSTON

Paintings by Lilla Cabot Perry occupy the current fortnight at the Guild of Boston Artists. There is a touch of imagination in everything this painter does. Working the vein of the real Impressionists, she attains to a mood of light and feeling in each of her landscapes. There are figure pieces and portraits, and a lively genre having a Grand Army man for subject.

Bancel La Farge is showing landscape screens and decorative paintings at the Copley Gallery. This son of John La Farge is doing work worthy of a great name and a great talent, his bent being toward allegorical subjects. Loveliness of color and precision in drawing inform all his work. In his group of screens he takes the season for subject, and makes something distinctive and personal. Water colors of flowers by Mrs. La Farge are also shown.

The Boston Society of Architects and the Boston Architectural Club will hold their annual joint exhibition March 31-April 12. Special exhibits have been invited from other cities.

Charles Hovey Pepper is showing the first fruits of his recent journey to France in a current exhibition at the gallery of Doll & Richards. Most of the water colors were made in the vicinity of Lake Annecy, and Mr. Pepper has managed to convey much of the grandeur and variety of the scenery.

John Singer Sargent recently visited the exhibition of water colors by John Frazier at the Grace Horne Gallery and bought one. At this gallery Marius Hubert-Robert is showing landscapes painted in France.

Water colors by Elizabeth Spalding, sketches by J. Olaf Olson and pastels by Arthur Goodwin are being shown at the Doll & Richards Gallery.

A comprehensive exhibition of Rembrandt's etchings is on view for a month at Fogg Museum of Harvard University.

An exhibition of small paintings is to be held at the Boston Art Club March 28-April 19, with a \$100 prize for the best group, \$50 for the best picture, and \$25 for the picture awarded the popular vote. No picture over 16x20 inches may be shown. At present the club gallery is occupied by the Copley Society's exhibit of old ship models and prints.

Line engravings by old German masters are being shown at Goodspeed's, Ashburton Place, Boston. Roi Parttridge's etchings are also shown in variety.

Charles J. Connick's stained glass exhibition is being held at the Boston City Club during March. Many new sketches and other items have been added to the exhibit since it was collected for showing at the Boston Art Club last fall.

Morgan Dennis, a Boston illustrator who has lately been studying to broaden his work, has been in Ireland, where he made a group of etchings. These had their first Boston showing at a recent meeting of the Charitable Irish Society at the Hotel Somerset.

—Ernest C. Sherburne.

## OMAHA

The Omaha Society of Fine Arts has made two purchases as a beginning of its museum collection. One is a head of a saint in limestone, Gothic, XIVth century, from a statue of the Virgin and Child. The face shows traces of polychroming and the hair and the crown are practically covered with the original gilding. The other work is a Greek terra-cotta figurine, the draped figure of a woman seated. It is of the last half of the VIth century B. C.

On Sunday, March 9, the Society of Fine Arts opened an exhibition of old books, manuscripts and prints, illustrating early processes of artistic reproduction from the beginning of bookmaking to 1700. Included are Books of Hours from the XIVth and XVth centuries, choir books and illuminations of the period preceding printing both in Europe and the Orient, a page from the Gutenberg Bible, another from the Caxton press, and examples of books from all the early presses of France, Italy, Germany, England and Holland. The exhibition is divided into nine sections. Among the early printed books, number 19, Johaan Gerson, printed in Cologne, by Ulrich Zell, in 1465, is the only copy of this book in America. Ulrich Zell was an apprentice of Gutenberg.

The exhibition is particularly rich in the work of Albrecht Dürer.

## BALTIMORE

The twenty-eighth annual exhibition of the Baltimore Water Color Club, which opened at the Peabody Galleries on March 12, has a larger collection of canvases and miniatures than usual. There are 311 water colors and fifty-nine miniatures, the exhibition being widely representative not only in variety of method but also geographically. Especially notable are groups of four pictures by Wayman Adams, seven landscapes by Hugh H. Breckenridge, four marines by Reynolds Beal, five pieces by Charles Hopkinson, three by Edward Dufner, three by Paula Himmelsbach Balano, and four miniatures by Eulabee Dix Becker.

Two flower pieces, "Chrysanthemums" and "Yellow Roses" by Anna Fisher were awarded the Peabody and Baltimore Water Color Club prizes. The Charlotte Ritchie Smith memorial prize for miniatures was awarded to Eulabee Dix Becker for her portrait of a child; honorable mention was accorded Helen Winslow Durkee's "Little Richard." The Harriet Brooks Jones prize went to Ercole Cartotto for his silver-point etching, "Rose."

Max Wieczorek's "Head of Christ," Felicie Waldo Howell's "Over the Garden Gate," Lesley Jackson's "Clouds, Boothbay Harbor," Alethea H. Platt's "A Birthday Market Place," and Hilda Belcher's "A Woman of Sentiment" are among the outstanding single pieces. Baltimore is represented by a striking group of five pictures by Lilian Giffen, four by G. E. Hecklinger, three by Louise West, four by Erik Haupt, three by John McGrath, and a number of single canvases by various artists. Other artists represented are Bertha M. Peyton, Ercole Cartotto, A. Conway Peyton, Henry Beekman, Katherine Breen, Eliza Bufington (four pictures), Bertha Coolidge, Amy Pleadwell, Elizabeth Hardenbergh, William Kat, H. Sewell, Ethel L. Paddock, A. S. Pennoyer, Edith Penman, Kate Williams and Eva H. Young. The quality of the exhibition as a whole is very high and the miniatures are exceptionally well selected both for their color and for the delicate finish that is the especial quality of good miniature work. The exhibition includes a number of etchings, chiefly by Baltimore artists. The jury of selection and award consisted of Cullen Yates, Hilda Belcher and Paula Himmelsbach Balano.

At the Maryland Institute are twenty-two water colors by Claggett Wilson. Twelve are from a series of "The Song of Songs," handled interpretatively; other paintings are "Spanish Port," "Temple of Aphrodite," "The Last Hour," and "Mater Dolorosa."

At the Baltimore Museum paintings belonging to the Museum but not heretofore displayed are being shown, including Everett L. Bryant's "The Song," Florence K. Upton's "Yellow Room" and Hitchcock's "Milkmaid."

—L. C. E.

## PROVIDENCE

The forty-fifth annual exhibition of paintings and sculpture is now on at the Providence Art Club. Invited pictures are much in evidence and the exhibition strikes a higher average than in former years. Among the artists represented are Hobart Nichols, William Ritschel, Willard L. Metcalf, Abbott Graves, Lillian Genth, Nikolai S. Fechin, Horatio Walker, Carl J. Nordell, Van Dearing Perrine, Harry A. Vincent, Harry Leith-Ross, Lester G. Hornby and Arthur W. Heintzelman. In the group of local artists are George A. Hays, Emma L. Swan, H. Cyrus Farnum, John R. Frazier, Antonio Cirino, F. C. Mathewson, Mabel M. Woodward and Wilfred S. Duphiney.

Abbott Grave's "Peonies" lingers in the memory as a work of major significance. "Snowbound" and two water colors make an attractive group by Hobart Nichols. "Vermont Hills, November" shows rugged New England hillside in Willard L. Metcalf's happiest manner, and "Moonlight, Morro" by William Ritschel has lyric beauty. Nikolai S. Fechin in his colorful and dashing portrait "The Singer, Mme. Hatayeva" contributes one of the most serious examples of sane modern art yet seen here. Horatio Walker's two water colors are tender and appealing.

George A. Hays shows a fine landscape with sheep and a remarkable one with cattle; John R. Frazier, a portrait of a local artist and a masterly study of "Gideon Butts"; H. Cyrus Farnum, two panels of Capri; Emma L. Swan, a bouquet of garden flowers. In general the hanging is somewhat of an innovation. Pictures similar in tonality are grouped; the lighter, grayer pictures are on the east wall, landscapes in the brighter tints of summer and sunlight effects are grouped on the south wall, while the west wall is reserved for the gayer modern notes. In the "Bridge Room" are eight etchings by Heintzelman, three by Hornby and one by Drury; four wood engravings by W. G. Watt, two children's portraits by Dorothy Hunter Brown, and a fine portrait drawing of the children of Mr. and Mrs. Frank L. Hinckley by Wilfred S. Duphiney. The sculpture will be reviewed later.

—W. Alden Brown.

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## NEW ORLEANS

Forty oils, fifteen water colors, ten pastels, and a division of arts and crafts are included in the annual exhibition of the Art Association of New Orleans which will continue for one month at the Delgado Museum. In sculpture there is only one exhibit, a plaster cast entitled "Longing" by Albert Rieker.

Pictures are contributed by many outside artists, including residents of New York, Florida, California, Mississippi and Texas. Helen M. Turner, who is a native of New Orleans, sends three pictures from New York, of which "Golden Hours" is the largest. Luis Graner, also in New York at present, is represented by a picture he calls "My Best Friend." Edith Fairfax Davenport sends from Florida "The Bouquet," one of her paintings depicting "old New Orleans."

Marcelle Peret sends two California scenes. From Texas come "Kimble County," by Jessie Eckford, of Dallas, "In Santa Fe" by Edward G. Eisenlohr, also of Dallas, and "Texas Bluebonnets" by H. H. Simpson. Mississippi sends two studies of Colorado by Berry McArthur and two paintings by Marie A. Hull. W. W. Hall and Alphonse Hitter each send a still life study. Robert Mercer Davis, Adolph Kronengold, Louise Jordan Liddell, Mrs. Walter B. Ratliff, are among the exhibitors noted at random. From New York Carolyn C. Mase sends "The Ultramarine Sea" and from Philadelphia Paul E. L. Froelich, a "Man Holding a Glass."

Local exhibitors include Lydia M. Brown, Julia M. Massie, Horace A. Russ, Gideon T. Stanton, Ella Miriam Wood, William Woodward, Will H. Stevens. Clarence Millet is represented by several of his studies made in the North, and Albert Kinsey and Harry A. Nolan show sketches of the Vieux Carré, and Mrs. Anne Wells Munger, some of her brilliant outdoor studies.

In the water color group, P. William Holt, of Galveston, Texas, has one of the largest collections, four studies made in France. Henrietta Bailey shows a "Woodland Oak," Corinne M. Luria and Sadie A. E. Irvine, each three characteristic fantasies; Cynthia Pugh Littlejohn, a sketch, "The Cathedral," while Ellsworth Woodward contributes some European travel reminiscences. Gulf coast scenes are shown in several pastels by Will H. Stevens and Charles Woodward Hutson. Roderick D. Mackenzie, of Alabama, sends his interpretations of "Twilight" and "Moonlight." William P. Sprattling has the only charcoal portrait in the exhibit.

## TORONTO

In connection with the formal opening on March 8 of the new Woman's Art Association Galleries and studio there is a retrospective exhibition of paintings which will be on view for two weeks. This consists of work of members and former members and is very representative, comprising oils, water colors, pastels, paintings on ivory designs, and crafts. In addition to this exhibit three formal evenings in March, April and May are planned. Among those whose work is on view are Muriel Boulton, Katrina Buell, Florence Carlyle, Mary E. Dignam, Majel Davidson, Mary A. Bell Eastlake, Elizabeth Stanhope Forbes, Clara Hagarty, Zana Haworth, Mary Healy, Emily Orr Elliott, Caroline Farncomb, Harriet Ford, Margaret J. Hemsted, Alice and Bertha des Cleyes, Henrietta Britton, Mary Hamilton, Gertrude Spure-Cutts, Estelle Kerr, Marion Long, Laura Lyall, Mabel May, E. May Martin, Florence MacGillivray, Elizabeth MacGillivray Knowles and Henrietta McCurdy.

The Ontario Society of Artists' annual spring exhibition opened on Friday, March 7, and will remain open until the end of the first week in April. Many of the paintings and sculptures are of an unusually high order. Among those pictures commanding more than ordinary attention are: "The Open Window" by Allan Bare, "Thistle-down" by F. H. Brigden, "Ice Hummocks" by A. J. Casson, "The Road" by F. S. Coburn, "Apple Blossoms" by Gertrude Spurr-Cutts.

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Water Colours of New Mexico

and

Selected Water Colours

by the late

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John Frost is showing a small but fine exhibit at the Stendahl Galleries in the Ambassador Hotel. Mr. Frost's love of nature is of the steady, glowing sort that is both convincing and contagious. "Down From Mountain Pastures" occupies a little throne of its own. Its elements are a herd of cattle, a cloud of dust, and the mountain heights in the background, a picture of simple composition with all the facts stated. The picture, in dignity and tender beauty, surpasses any shown here this season. The Stendahl Galleries are also showing canvases by Theodore Wores—flowering fruit trees. They are pictorial and painted with appreciation of the colors of spring freshness. Water colors by Gunnar Widfoss are shown, persuasive in their accuracy and technical excellence. The subjects are from National Park where Mr. Widfoss is at present executing a government commission. Several of Alton S. Clark's Mexican pictures, canvases by William Wendt, Frank Tenney Johnson and Thomas Moran, and miniatures by Martha Wheeler Baxter and Mary Allan are also on view.

John Millard Clawson is occupying the tower studio of the Ambassador this winter. He is working on a portrait of A. W. McCune of New York. He recently completed a portrait of the late Howard Huntington, son of Henry E. Huntington, begun before Mr. Huntington's death and finished from photographs.

Exhibits of students' work under the direction of Mrs. Nellie Huntington Gere, director of the art department, University of California, Southern branch, will be held in the art gallery of the Southwest Museum through the spring. The first, for March, is confined to the stagecraft classes.

A. Phimister Proctor has returned to his Los Angeles studio.

Several new canvases by William Ritschel have arrived at Cannell and Chaffin's, brought from his Monterey studio by the artist.

Clare Shepherd Shisler, of Pasadena, was awarded first prize at the seventh annual exhibition by the California Society of Miniature Painters, at the Biltmore Salon, for "A Portrait Study," a full-length woman's figure with accessories. Honorable mention went to Gertrude Little for "Lilies," the elements being a nude child, a pool with flowers and a background of trees. Other notable entries were "The Washburn Children" by Anni Baldaugh which won the Riverside and Phoenix prizes last year; "The Cornwell Twins" by Alice Ludovici, Mary Coleman Allen's "Miss Van Horn," and Martha Baxter's "Cecilia." Emma Siboni is not exhibiting, being on the jury. Other jurors were Edouard A. Vysek and Silas Dustin.

Several new pictures are included in the one-man show by Joseph Kleitsch, to continue through the month at the Biltmore.

Loren Barton is exhibiting through March in the Hollywood Public Library, the only city library with a room used solely for art exhibitions.

Louis Hovey Sharp is showing recent pictures of the desert, California landscapes, and several figure paintings in the gallery of Barker Brothers.

Eight oil paintings by Nell Brooker Mayhew, etcher, are on view at the new Woman's University Club. Other members of the club, Mary Morse, Anna Brooks and Vivian Stringfield, also exhibit.

Robert Vonnoh's retrospective exhibition at the Stendahl Galleries includes fifty canvases ranging from 1890 to paintings done last summer in Grez-sur-Loing, France. It is beautifully installed and from every point of view is interesting and successful. Mr. Vonnoh is paying his annual visit to Los Angeles.

Landscapes, portraits and figure studies are included in the display. Some of the titles are "Spring in France," "South Duxbury," "Fisherman's Haunts" and "Bessie Potter Vonnoh."

In addition to the two rooms devoted to the Vonnoh pictures the Stendahl Galleries are showing illustrations and drawings by Harold Gaze, a writer of children's stories who illustrates his own books and those of other writers of fairy stories.

Cannell and Chaffin are showing pictures by Hanson Duvall Puthuff and Marion Kavanagh Wachtel. Mr. Puthuff is one of the founders of the California Art Club and is a veteran painter of California landscape. He attains a more intimate rendering than is possible to newcomers who are lost in the lure of our long, unaccented perspectives. Mrs. Wachtel's water colors are of harmonious color and always popular.

Carl Oscar Borg exhibits a large collection of pictures at the Biltmore Salon. They include architectural effects of the Indian cliff dwellings, figures of Indians and broad landscape vistas.

Paul Lauritz, at present exhibiting at the Hollywood Woman's Club, will show a collection of recent landscapes at Barker Brothers, to continue to April 15.

Mrs. Edward MacDowell, wife of the composer, was sponsor for the Los Angeles MacDowell Club of Allied Arts during her visit of several weeks here.

—Elizabeth Bingham.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****WASHINGTON**

The Print Makers' Society of California is exhibiting seventy-four prints by forty-three different artists at the Smithsonian Institution in the department of graphic arts, under the direction of the curator, Ruel Pardee Tolman. Among the artists are John Taylor Arms, Benjamin C. and Howell C. Brown, Bertha E. Jaques, Anne Goldthwaite, Bertha Lum, Roy Partridge, Eileen A. Soper and George Soper.

John McLure Hamilton is in town painting a portrait of Governor Campbell, of Arizona.

An equestrian statue of General San Martin of Argentina, by Dumont, has been presented to the United States for erection in Washington by the people of Argentina.

The enrollment of the Corcoran School of Art now numbers 350, the largest in

the history of the school. One of the students, Miss Elizabeth Sabin, won the first prize of \$30 in the recent competition offered by the Southern Railway for cover designs for a summer vacation book. The second prize of \$20 was won by Edward S. Shorter.

The Vandyke Galleries put on view last week a large oriental collection from Parish-Watson & Co., New York. The display includes bronzes, sculpture, carved jades and French tapestry.

Coinage of 2½ cent pieces in memory of Presidents Roosevelt, Harding and Wilson is authorized in a bill introduced in the House by Congressman Wolff, of Missouri.

—Helen Wright.

**GALVESTON**

Paintings from the National Academy of Design in New York, sent out by the American Federation of Arts, are shown by the Galveston Art League.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Oils by W. Lester Stevens and landscapes by Robert O. Chadeayne, to March 29.

Anderson Galleries, Park Ave. and 59th St.—Paintings and drawings of fish by Louis Rhead and of animals from the zoos of the world by Herman Palmer, to March 29; hunting scenes by Herman Von Pausinger, to March 29.

Arlington Galleries, 274 Madison Ave.—Paintings of the Canadian north country, by M. E. Dignam.

Art Center, 65-67 East 56th St.—Photographs by Paul Outerbridge, Jr., to April 8; annual exhibition of the N. Y. Society of Ceramic Arts, to March 29; etchings by Rosalind Abramson, to March 29; craft work shown by the Arts and Festivals Committee of the United Neighborhood Houses, March 24-29.

Art Patrons of America (direction of Mrs. Albert Sterner), 705 Fifth Ave.—Exhibition of oils and water colors by contemporary American artists.

Babcock Galleries, 19 East 49th St.—Exhibition by the Animal Painters and Sculptors, March 24 to April 5.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Brooklyn Society of Miniature Painters—Sixth annual exhibition, Hotel Bossert, Montague and Hicks St., to March 30.

Fitzroy Carrington, 707 Fifth Ave.—Lithographs, by Bolton Brown, to April 3.

City Club, 55 West 44th St.—Water colors by William Starkweather, to April 6. Women admitted from 11 to 4 o'clock.

Dudensing Galleries, 45 West 44th St.—Paintings by Hans Ekegaard, water colors of New Mexico by D. H. Wetherbee, and water colors by the late Mary Rogers, to April 5.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by El Greco, Delacroix, Gauguin and others.

Duvene Galleries, 720 Fifth Ave.—Portraits by Oswald Birley, to April 3.

Ehrich Galleries, 707 Fifth Ave.—Paintings and furniture of the Pilgrim century and early Colonial period, arranged by Mrs. Ehrich, to April 15.

Fearon Galleries, 25 West 54th St.—Recent sculpture by Jo Davidson.

Ferargil Galleries, 607 Fifth Ave.—Portraits by American artists and water colors by Miss E. W. Motley.

Ferargil Studios, 24 East 49th St.—Etchings, drawings and water colors by Maitland Belknap, to March 29.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by John Singer Sargent, to April 6.

Grand Central Palace, 46th St. and Lexington Ave.—Exhibition of Russian art, to April 15.

Kennedy Galleries, 693 Fifth Ave.—Recent water colors and etchings by Frank W. Benson, through March; etchings and paintings by Power O'Malley, through March.

Kenpel Galleries, 4 East 39th St.—Etchings by James McElroy.

Kingore Galleries, 668 Fifth Ave.—Sculpture by Akop Gurdjian, to March 29.

Knoedler Galleries, 556 Fifth Ave.—XVIII century masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and drawings by Guy Pene du Bois, to April 2.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Little Book Store, 51 East 60th St.—"The Art of the Marionette" by Remo Brifano.

Macbeth Galleries, 15 East 57th St.—Paintings from Tuscan by Maynard Dixon, March 18 to April 7.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the Greek Islands; daily life of the Greeks and Romans; historical exhibition of etchings; memorial exhibition of the works of J. Alden Weir, to April 20.

Milch Galleries, 108 West 57th St.—Connecticut landscapes by Guy Wiggins, March 24 to April 5.

Montross Galleries, 550 Fifth Ave.—Water colors by Charles Burchfield, to April 5; recent pottery by H. Varnum Poor; wood block prints by Elizabeth Norton.

National Academy of Design, 215 West 57th St.—99th annual exhibition, beginning March 22.

National Arts Club, 119 East 19th St.—Exhibition of sculpture, to March 29.

J. B. Neumann's Print Room, 19 East 57th St.—Graphic art from the XV century to today.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings and lithographs by Steinlen, to April 30.

N. Y. Public Library, 121 East 58th St.—Etchings and dry points by George A. Picken, to March 31.

N. Y. Public Library, Hudson Park Branch 66 Leroy St.—Etchings by Paul Bobinac and Eugene Fitch, to March 31.

N. Y. School of Design for Women, Lexington Ave. and 30th St.—Exhibition of posters, decorative panels and magazine covers, to April 1.

The Pen and Brush, 16 East 10th St.—Exhibition of crafts, prints, etc., to April 5.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Water colors by Mahonri Young, March 24 to April 5.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Boris Anisfeld, March 25 to April 8; paintings by old and modern masters.

Salmagundi Club, 47 Fifth Ave.—Annual oil exhibition, to March 28.

School of Design and Liberal Arts, 212 West 59th St.—Drawings, paintings and designs by students of the School of Fine Arts, Fontainebleau, France.

Scott & Fowles Galleries, 667 Fifth Ave.—An exhibition of paintings by Mancini, John, Whistler, Daumier, Manet, Sargent, Orpen, Degas and others.

Sculptors' Gallery, 152 East 40th St.—Exhibition of paintings, sculpture and drawings by members of the art schools of New York, to March 25.

Jacques Seligmann & Co., 705 Fifth Ave.—XVIII century drawings and pastels, to April 1.

Société Anonyme, 44 West 57th St.—Paintings by David Burliuk, to March 29.

Society of Arts and Crafts, 7 West 56th St.—Block prints by John R. Bacon, to March 24.

Society of Independent Artists, Hotel Waldorf-Astoria—Eighth annual exhibition, to March 30.

Mrs. Sterner's Gallery, 22 West 49th St.—American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Weysie Gallery, 794 Lexington Ave.—Graphic art by Walt Kuhn, to March 31.

Whitney Studio Club, 10 West 8th St.—Exhibition selected and arranged by Alexander Brook, to March 27.

Whitney Studio Galleries, 8 West 8th St.—Selected works by Charles Sheeler, to March 31.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and drawings by E. G. Benito, to March 29.

Women's City Club, 22 Park Ave.—Paintings by Mary Cassatt, through March.

Catharine Lorillard Wolfe Club, 802 Broadway—Annual exhibition by members to April 6.

Howard Young Galleries, 634 Fifth Ave.—Paintings by Gardner Symons, Ben Foster and W. Elmer Schofield, to March 31.

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